BACH FOR BEGINNERS IN ORGAN-PLAYING

Compiled and edited

By

EDWARD SHIPPEN BARNES

BOSTON MUSIC COMPANY · BOSTON

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FOREWORD

The intention in preparing this volume has been to provide, in an easily accessible form, and in logical sequence, the very easiest organ compositions of Johann Sebastian Bach. There have been many editions of "Bach for beginners" in the realm of piano music, and it is our hope that this collection will supply the same need as regards organ music. The simplest original organ compositions for the manuals alone, are placed first in this volume, and are followed by other works, for manuals only, of gradually increasing difficulty. Then follow the simplest of Bach's compositions for manuals and pedal. The entire book is intended for the beginner, and the last pieces to be found in it are of only a very moderate grade of difficulty.

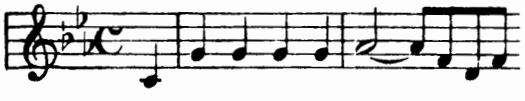
This book is not an "organ method," but is intended, rather, to accompany and supplement the student's regular study derived from any reliable course of study or method for organ. It will not be out of place, however, to present at this point a few of the rules which are essential to the proper performance of the works of Bach:

In performing the simplest or the greatest works of Bach, a sense of dignity and repose must be cultivated. To this end special care should be taken to avoid hurrying the *tempo* of Bach's music.

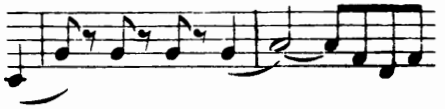
A perfect rhythm is essential, and the slightest deviation from this principle (except where a proper *ritardando* is to be made, as at the close of a composition) should be instantly detected and corrected.

A perfect *legato* is essential, and should be acquired by the use of any and every device of fingering and pedalling which may be of assistance. The principal devices which are of help to obtain a perfect *legato* are (1) Substitution of one finger for another upon the same note; (2) Sliding with the finger from a black key to a neighboring white one without causing a break in the continuity of sound produced, and (3) the special use of the thumb in tying together adjacent notes. This latter expedient, which is awkward at first, and requires considerable practice, is effected by advancing the thumb so far along a white key that it is supported by the second joint of the thumb, while the nail is turned outwards (i.e., to the left, in the case of the right-hand) over the neighboring key. This key is then played by a quick and real stroke, and no gap is made in the continuity of the sound. The thumb, when advanced as explained above, can readily play adjoining black keys, without break of sound. In the fingering of the pieces which follow, this use of the thumb is frequently required, when the thumb is indicated for several successive adjoining notes.

Repeated notes should be carefully enunciated. In music of a fairly rapid *tempo* they should be held only for exactly half of their value. For example: on the organ, the following passage: —

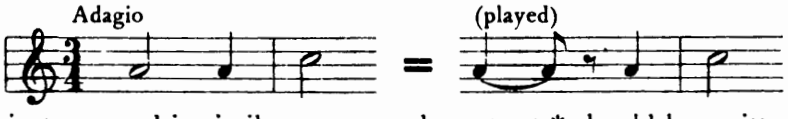


etc., should be played



etc.

giving notes and rests their exact value. In slow *tempo*, repeated notes should be lifted at a definite time-interval, and not merely caused to sound again, as is customary in piano playing. Example: —



In the following instance, and in similar passages, the note at * should be omitted in performance:

FOREWORD

On the same principle, *staccato* notes, in organ playing, should be held for half of their value, and not be merely enunciated in a short, crisp fashion, as in piano-playing.

Trills, mordents and all ornamentations **start** upon the beat where they are indicated, and do not precede it. Trills always start upon the **upper** note of the trill. Thus a trill indicated upon the note *C*, employing *C* and *D*, will start upon *D*. The only exception to this rule is in the case when the trill is approached from the note above. If *D* is the note preceding a trill upon *C*, the trill must begin upon C.

Do not use 16-foot manual tone in contrapuntal music, except as it is properly introduced (or unavoidably introduced through the Crescendo Pedal) at climaxes of great power, or in impressive concluding passages.

Do not change registration by adding or subtracting stops during a musical phrase, but only between phrases. Do not over-registrate by changing effects too frequently in any works of Bach. Any excess of this sort produces an undignified impression. Rapid or frequent use of the Swell Pedal is to be avoided. *Crescendi* and *diminuendi* in Bach's works are usually of long duration and very gradual. Above all, as stated at the beginning, never cease the endeavor to convey an imposing and dignified impression. Listen intently to your own playing, that a calm and quiet style may be developed, and the dangers of a careless technique avoided.

In the following pieces, only the essential fingering and pedalling is given. These indications follow in general the principles of playing set forth in Lemmens' Method. It has not been our intention to supply these numbers with a minute and exhaustive fingering and pedalling, but to indicate the proper execution of all difficult or obscure passages.

The following signs are used to indicate the pedalling: ∧ = toe; ○ = heel. Placed above a note they indicate use of the right-foot; placed below, the use of the left-foot.

Practice of each number should always be commenced very slowly. The metronome marks indicate approximately the correct *tempi* of the various numbers.

EDWARD SHIPPEN BARNES

NOTE. It is ggested that after completing the use of this volume the student may suitably study Bach's Trio Sonatas for organ.

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To Abel Decaux, Instructor at the Schola Cantorum, Paris

BACH

For Beginners in Organ Playing

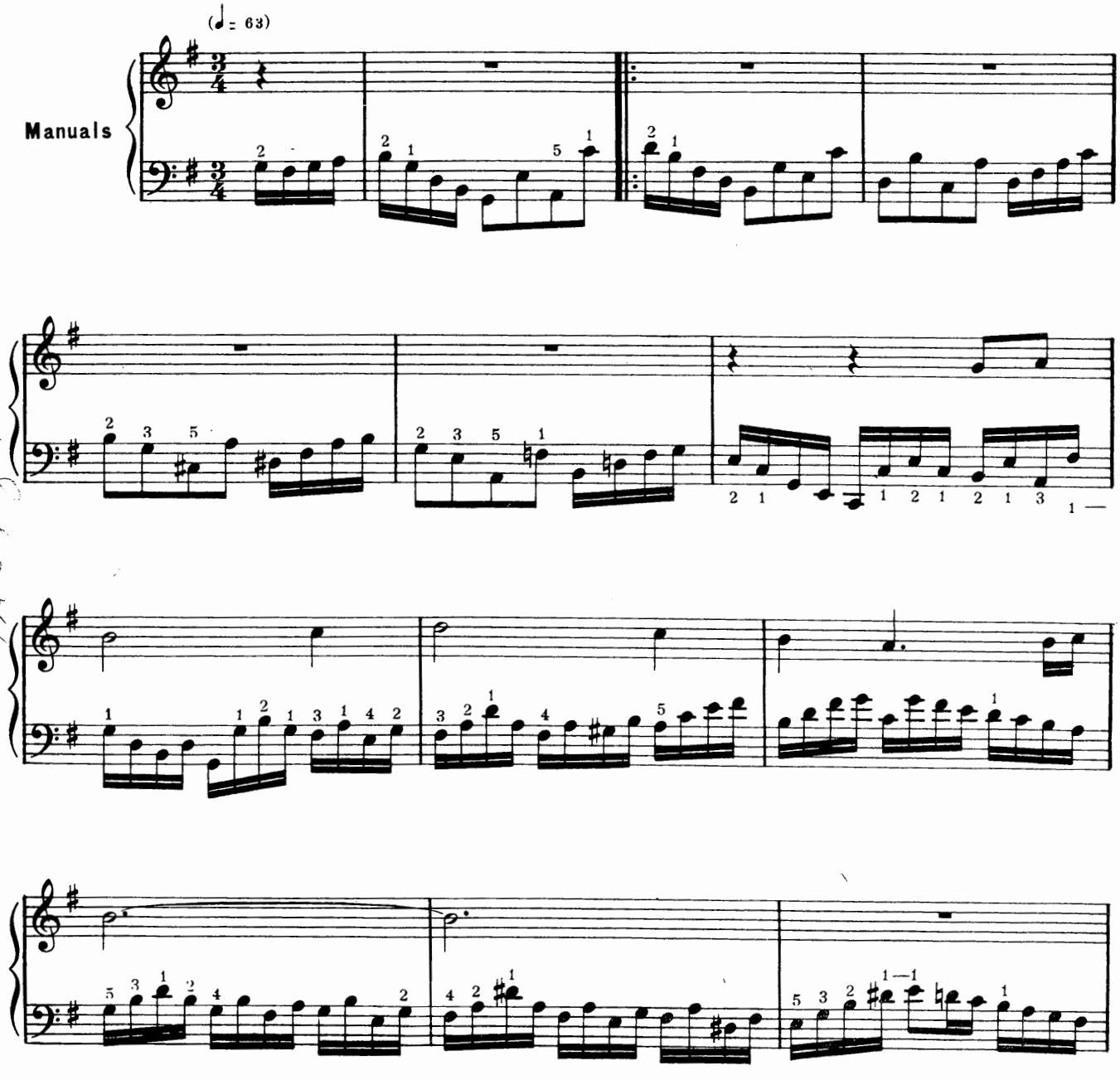
1427-126

1
Choral Prelude

"To God alone be highest praise"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH



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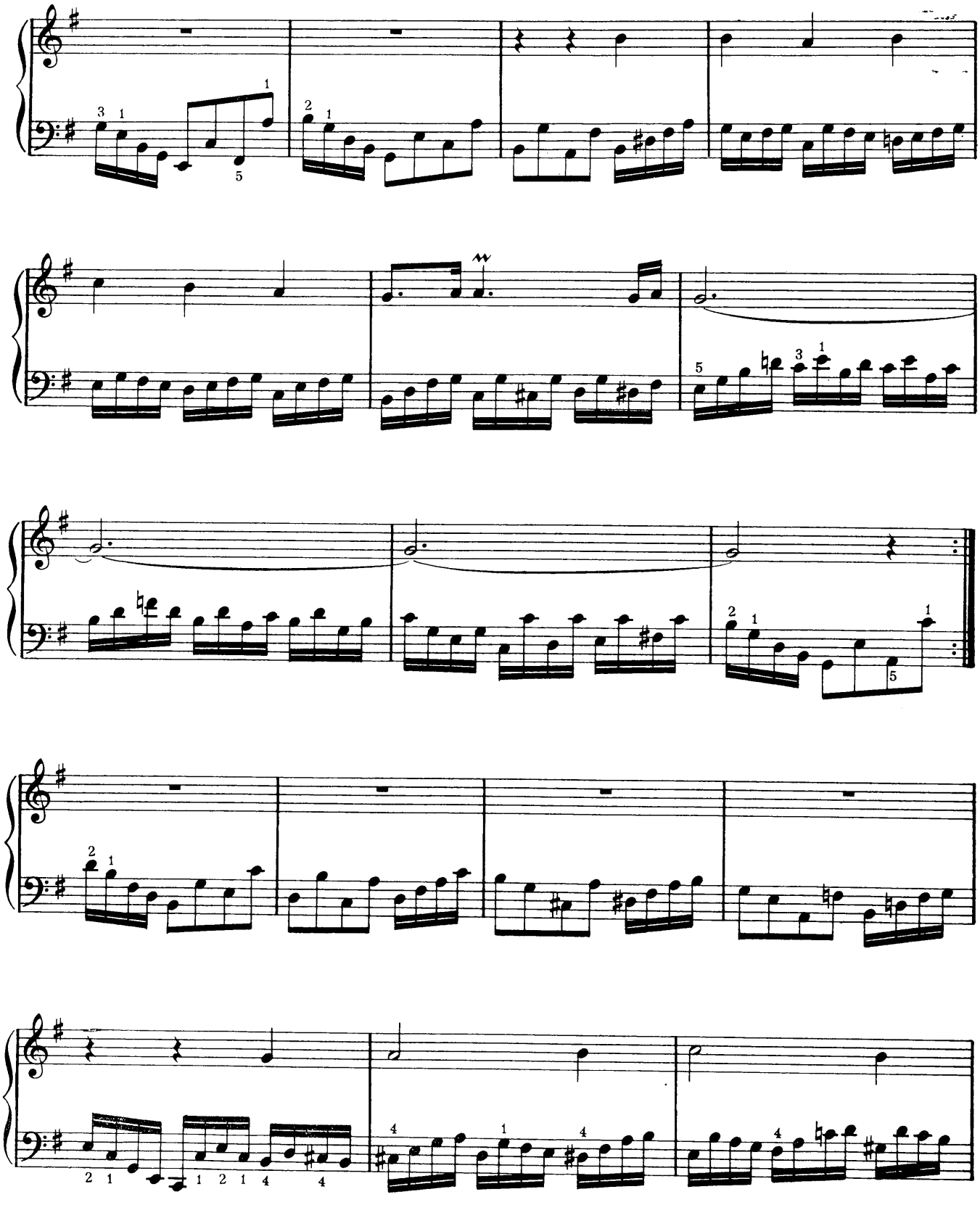
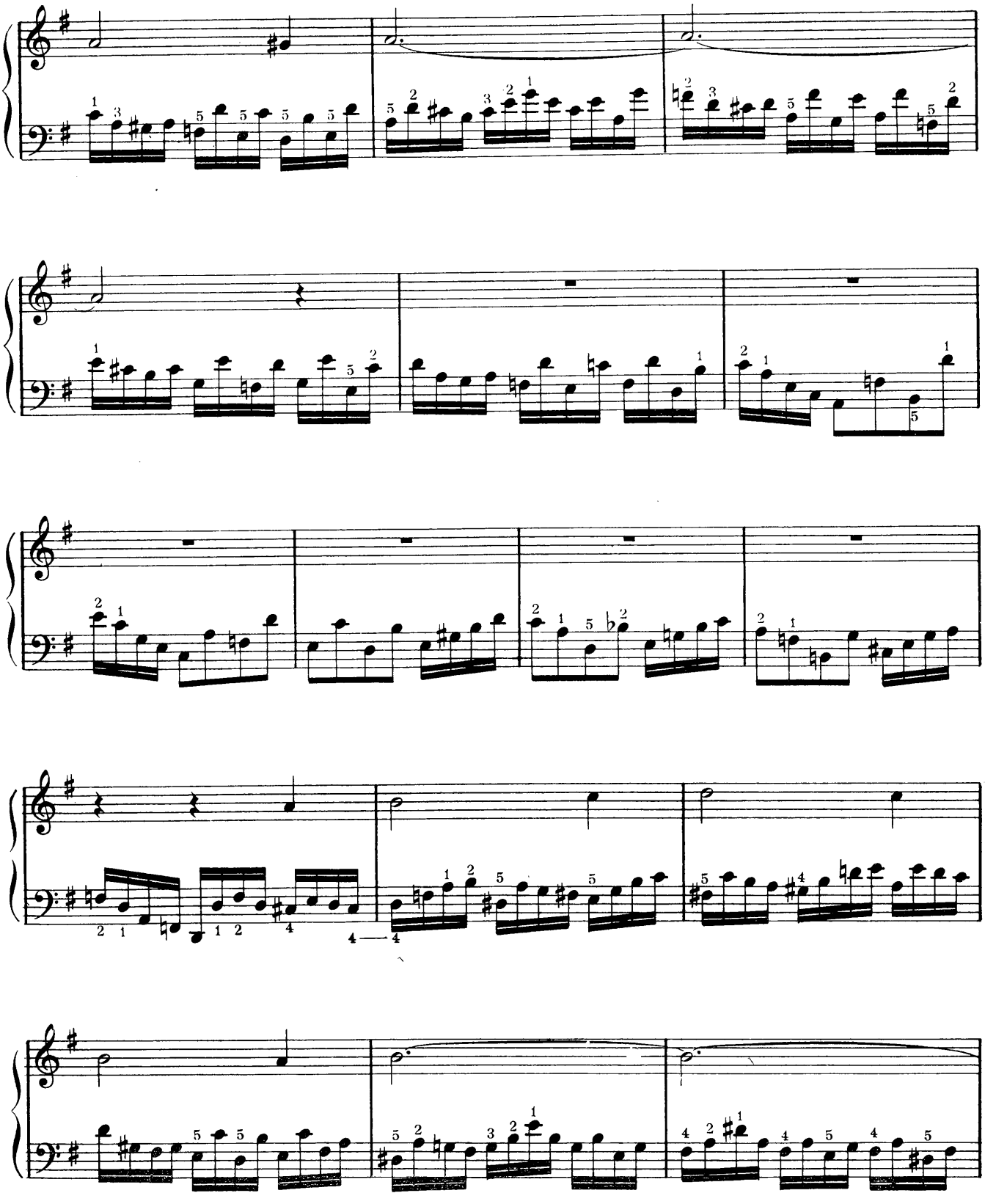
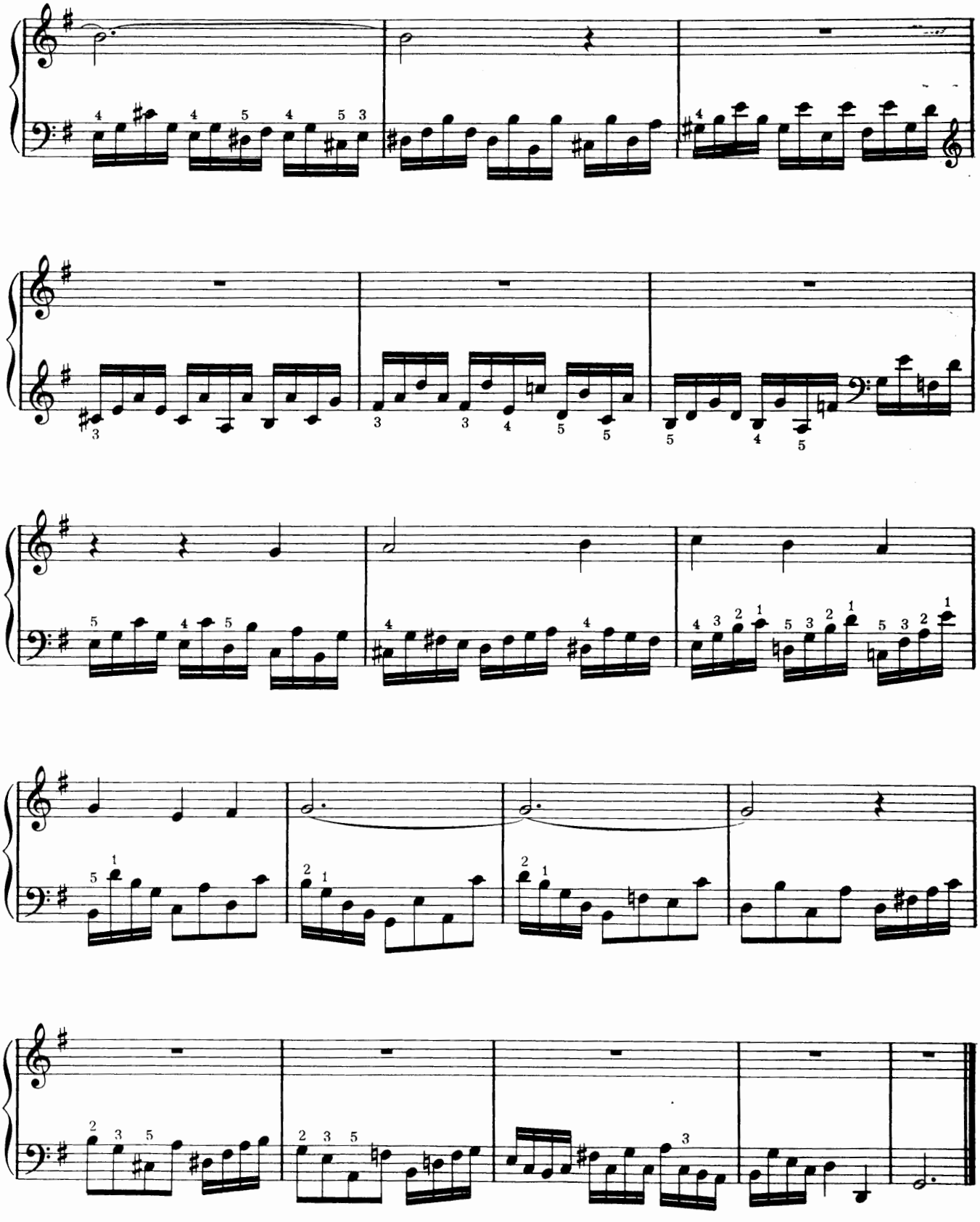






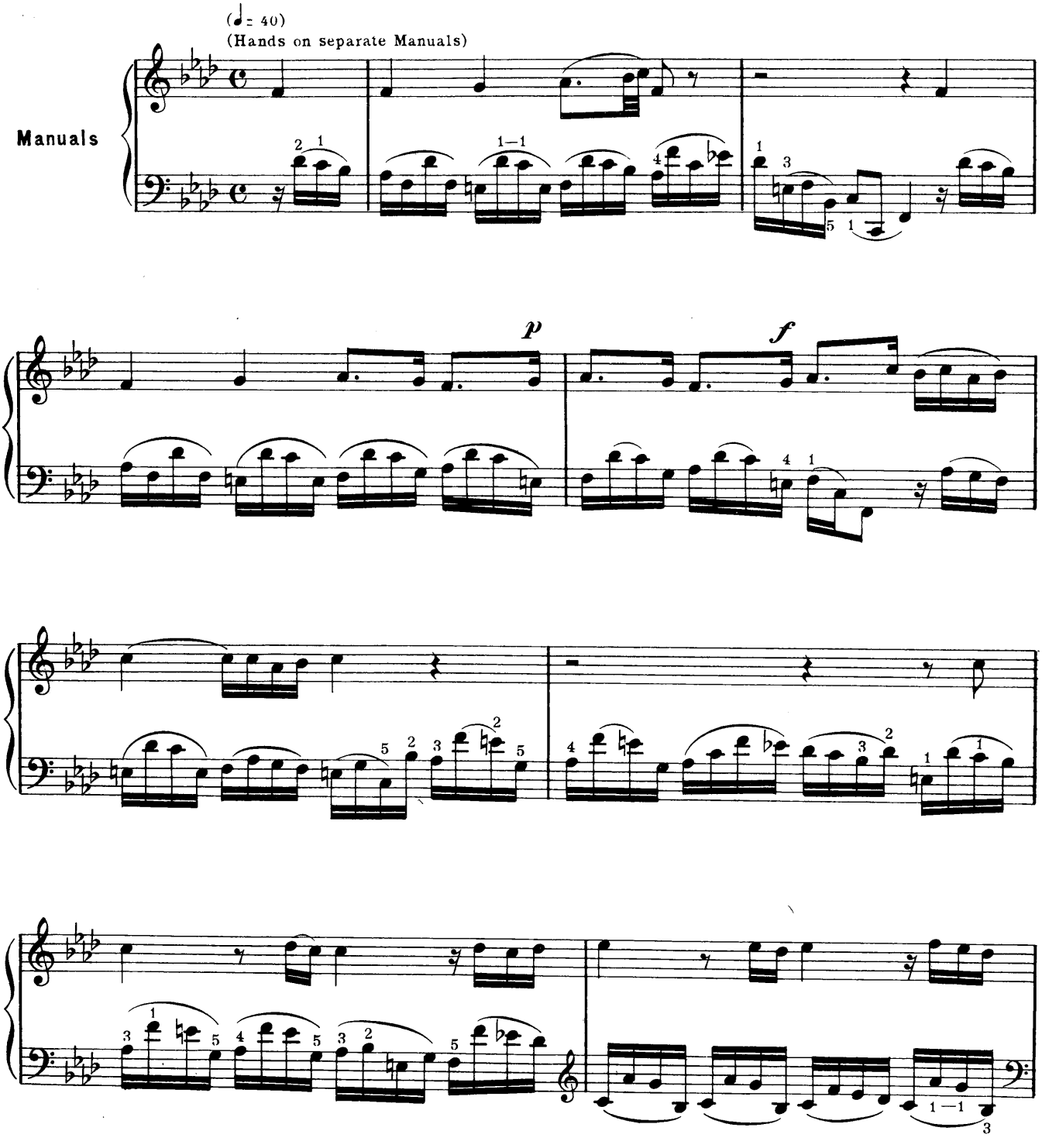
2

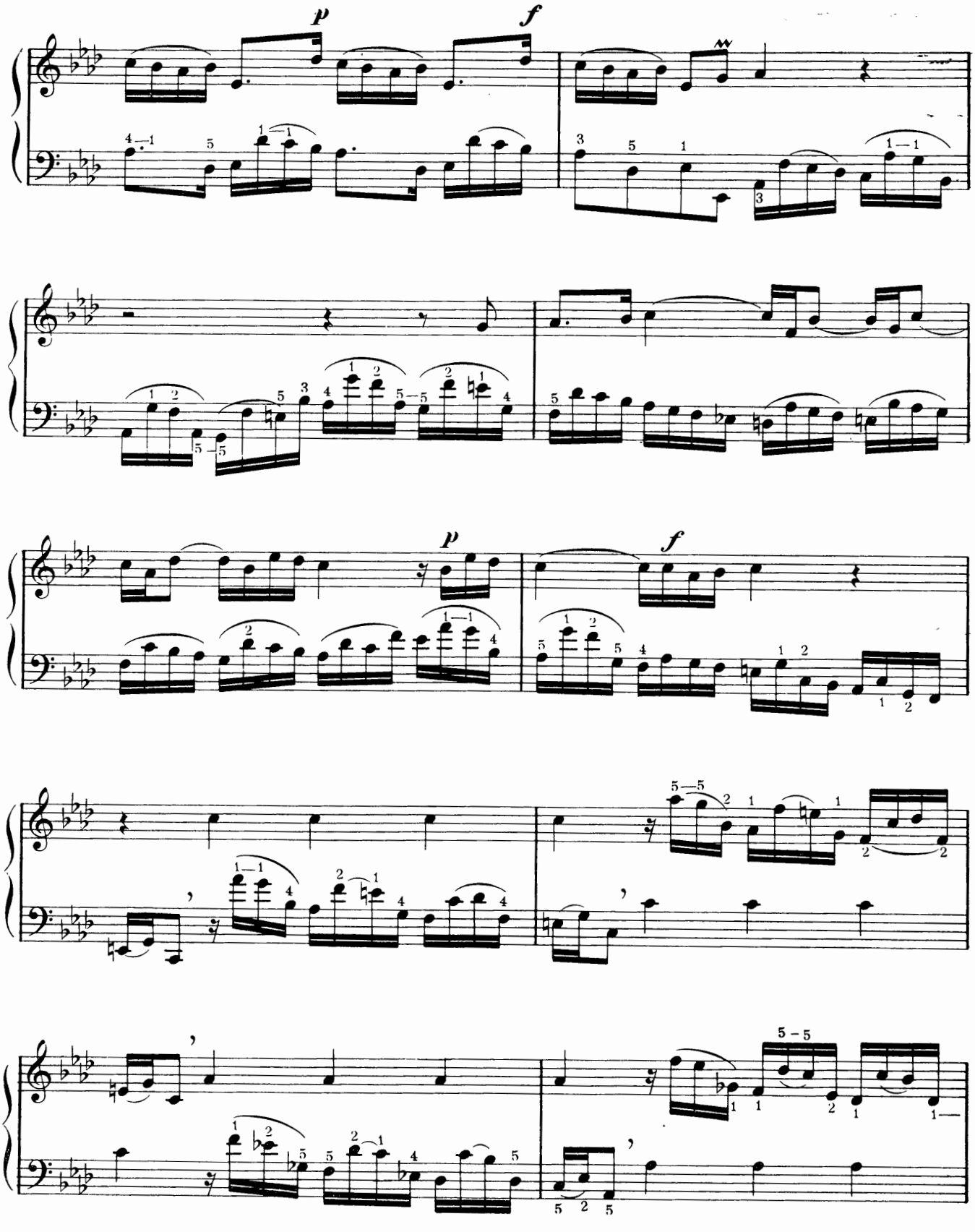
Variation

On the Choral: "O Christ, Thou art the beauteous day"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH

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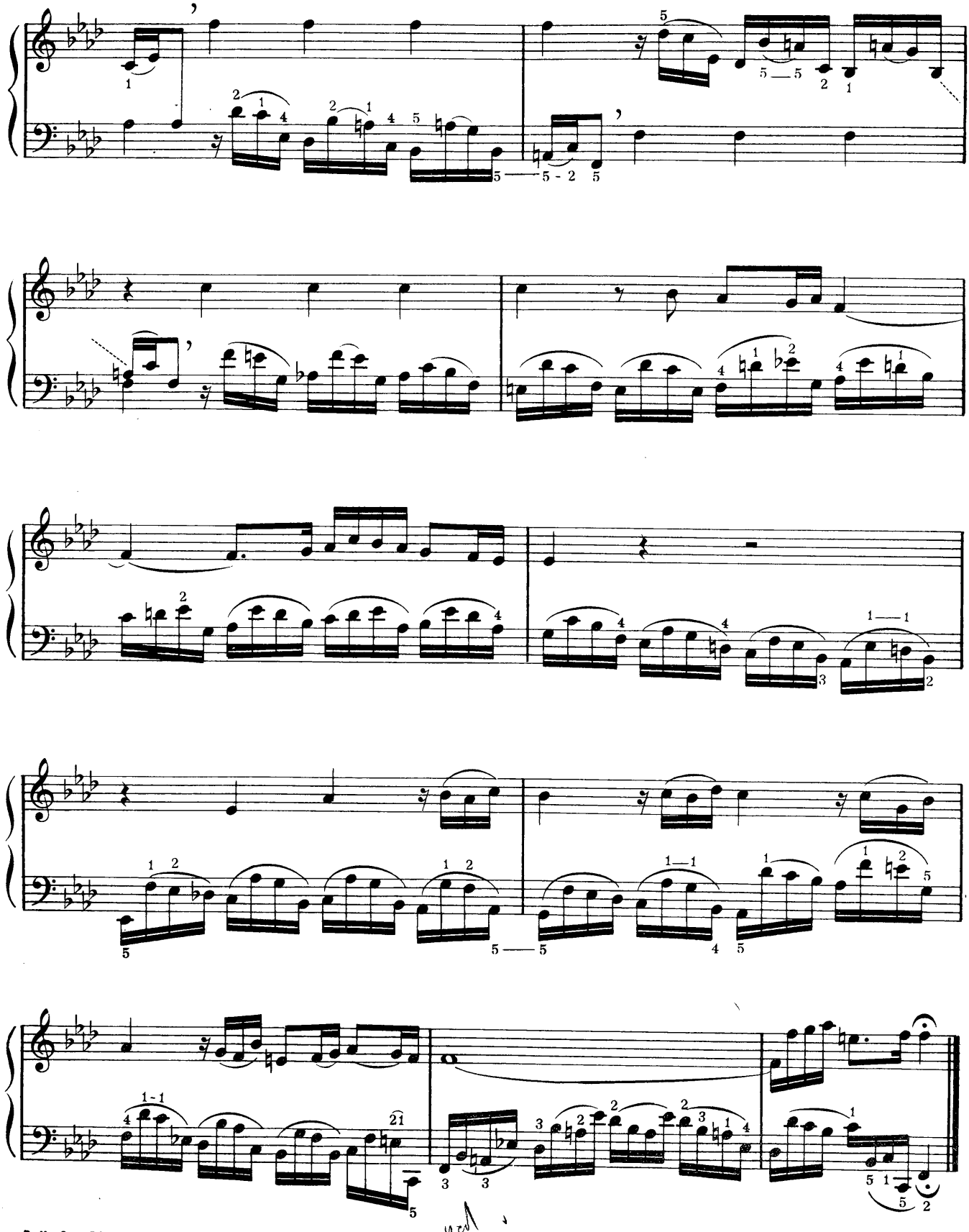


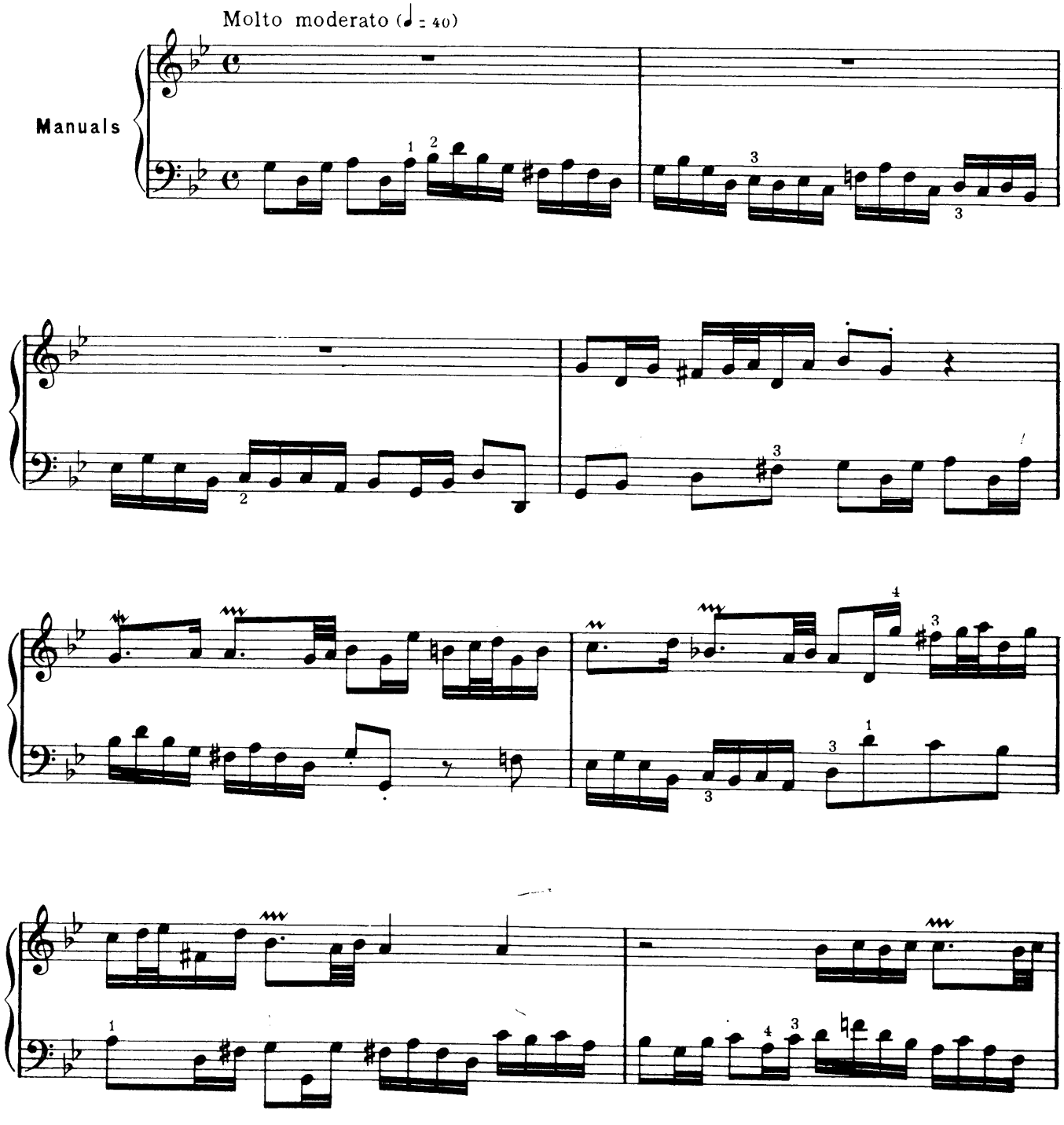
3

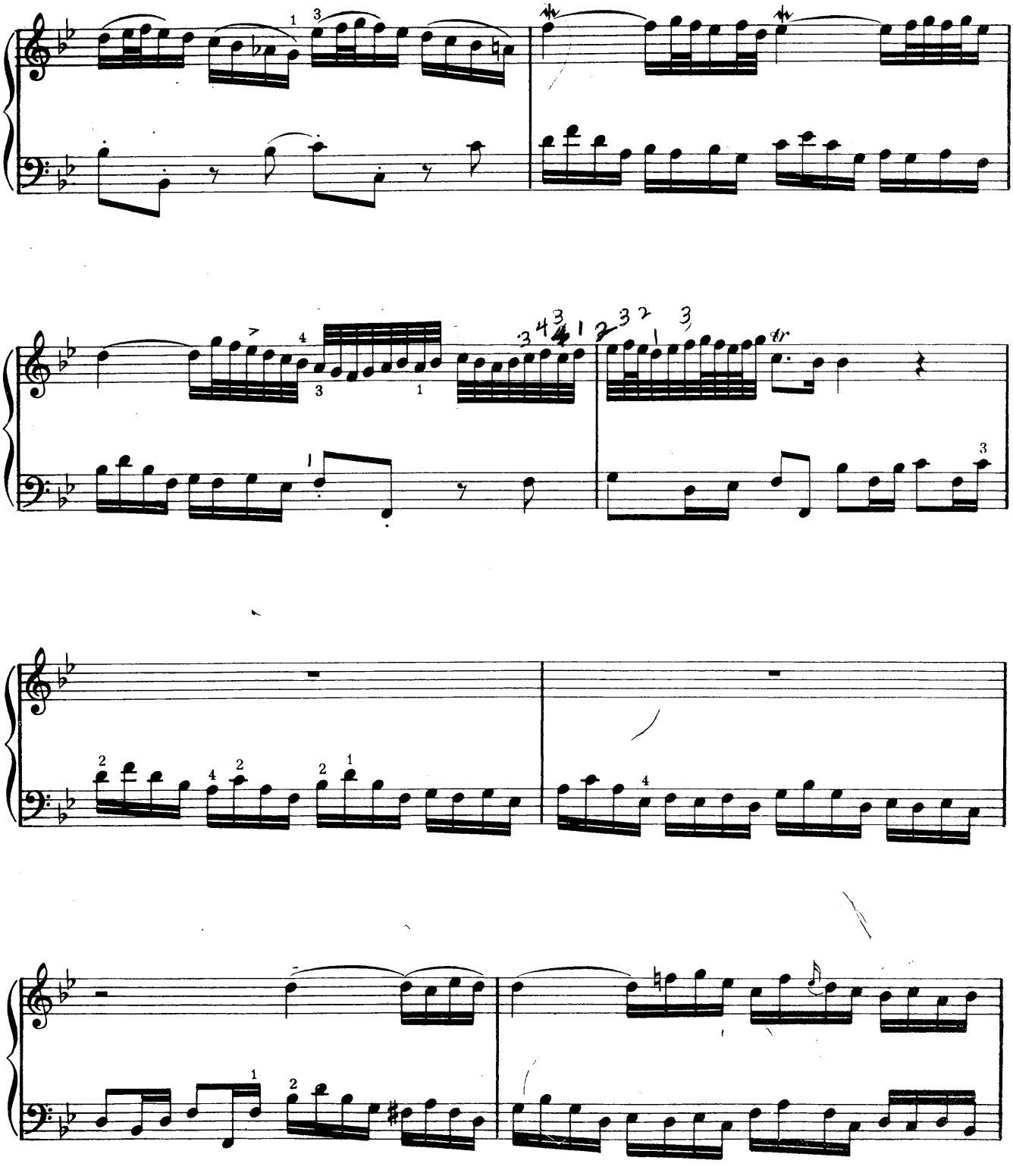
Variation

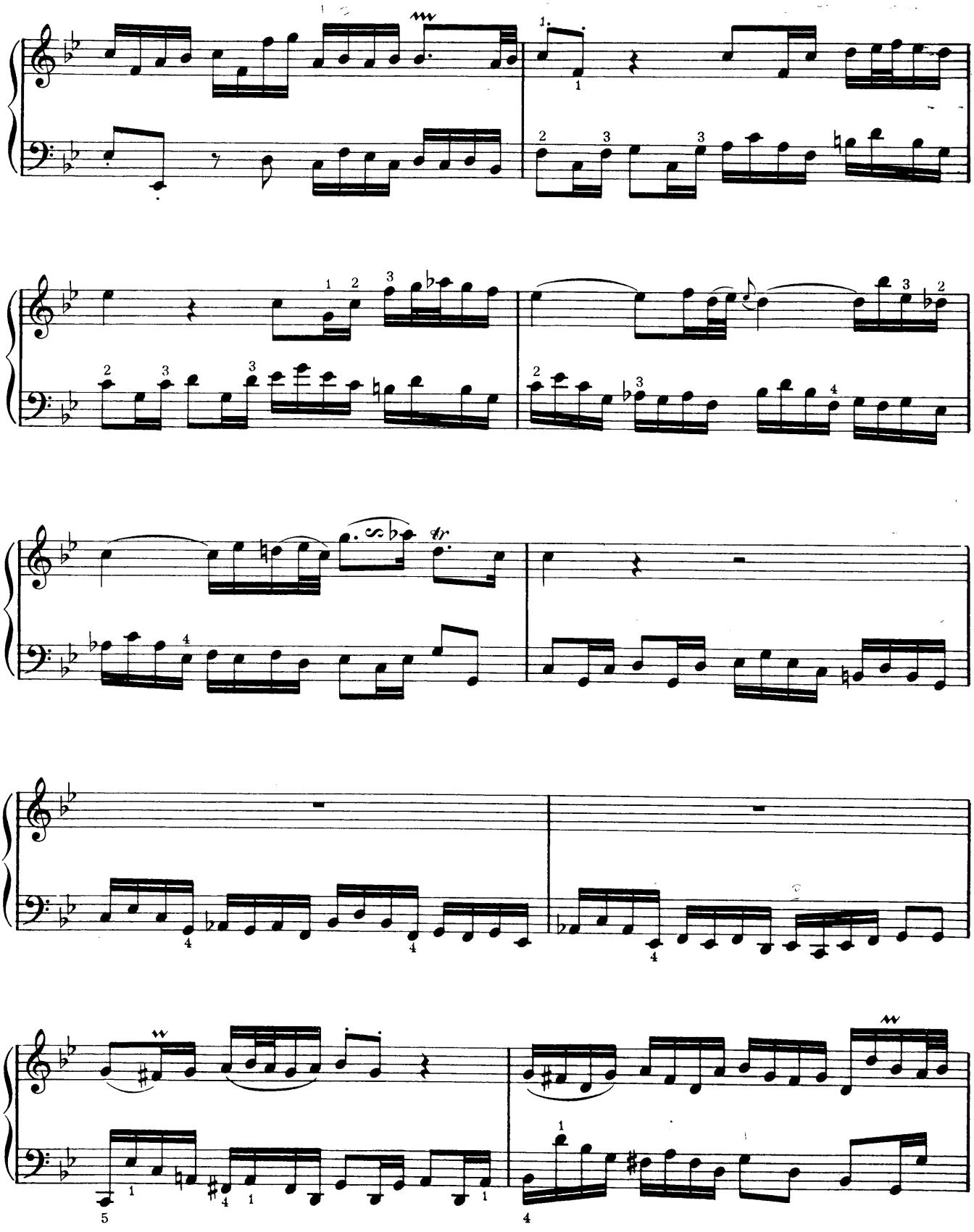
On the Choral: "Be Thou welcome, gentle Jesus"

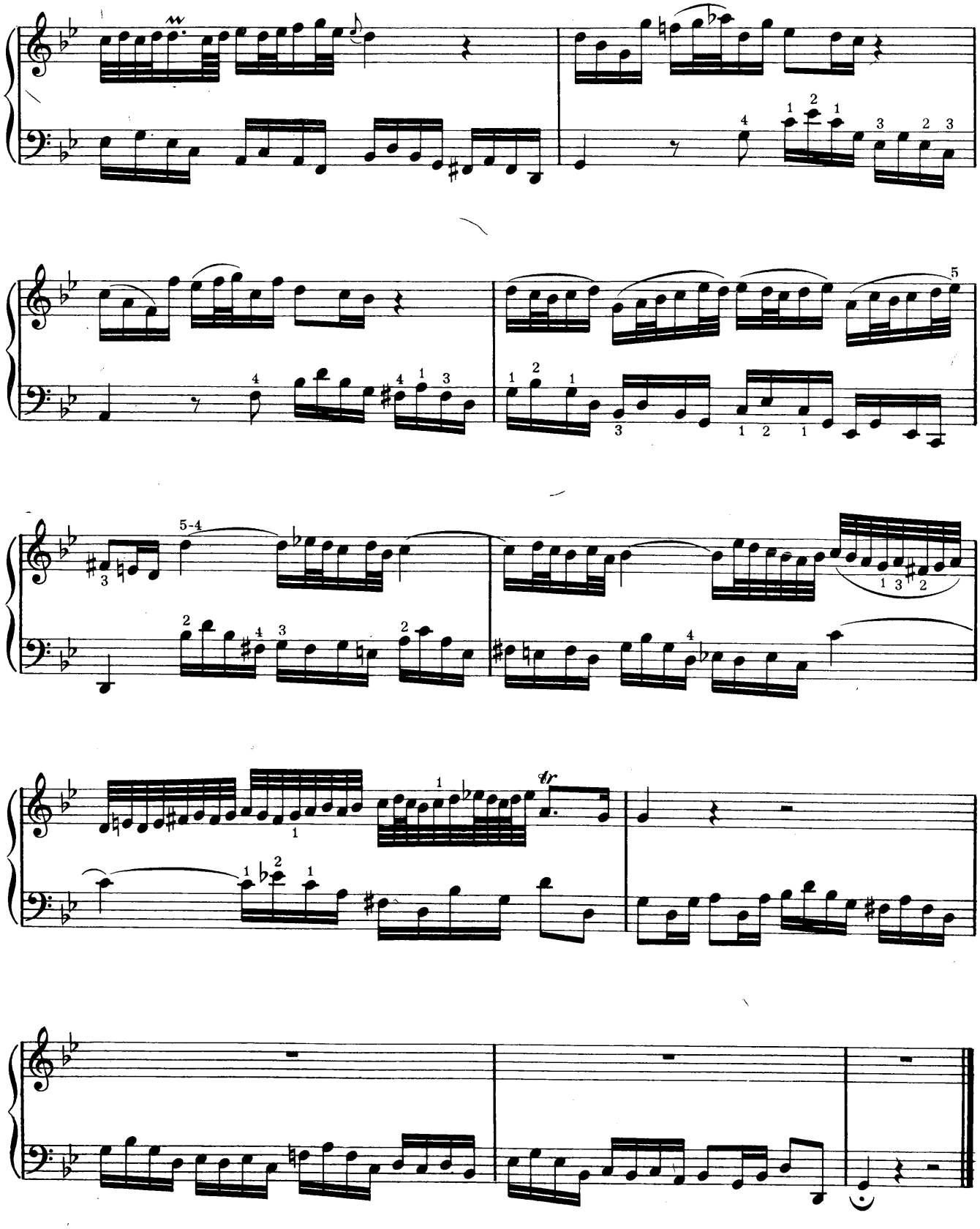
Edited by Edward Shippen Barnes

JOHN SEBASTIAN BACH









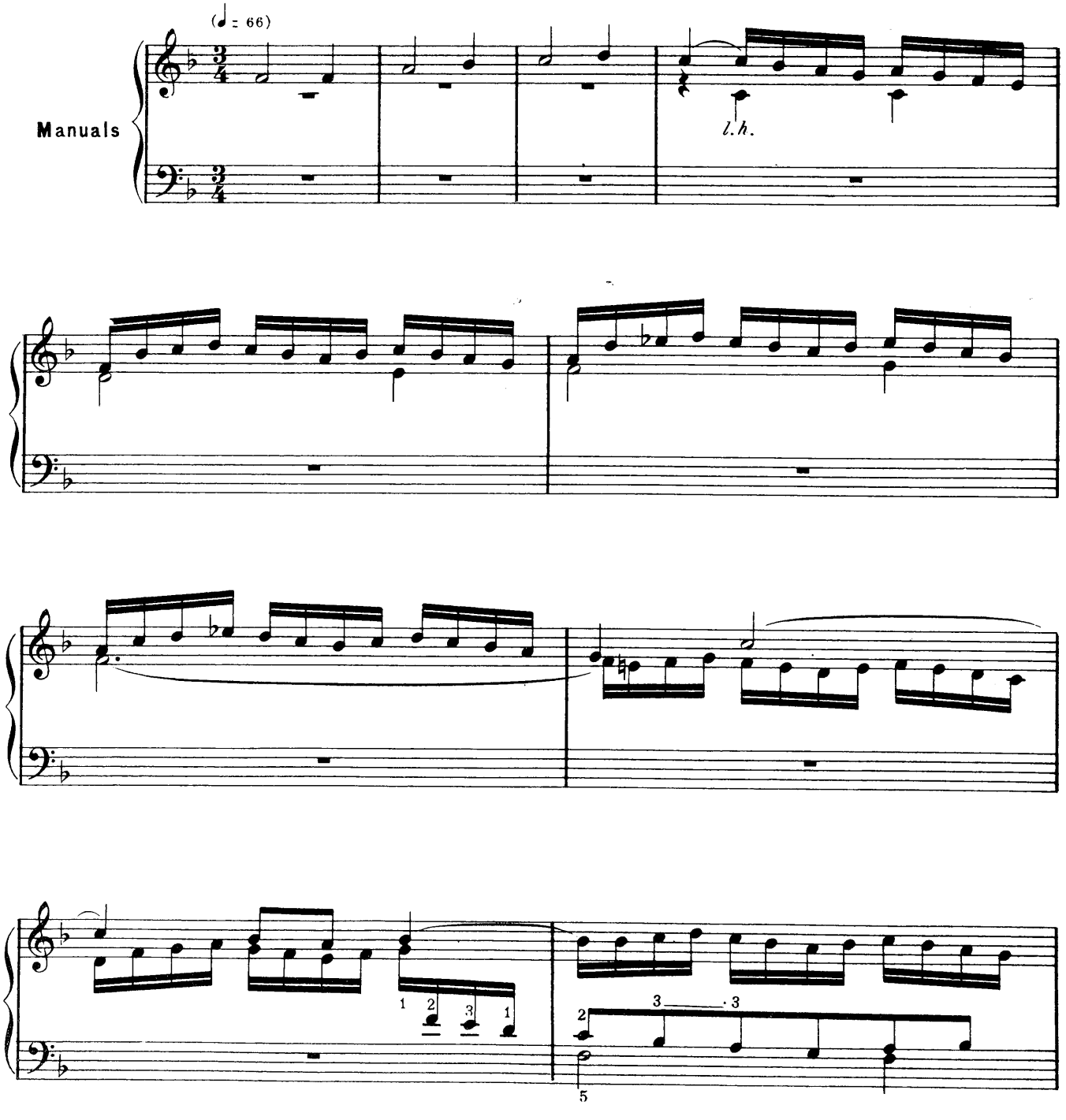
4

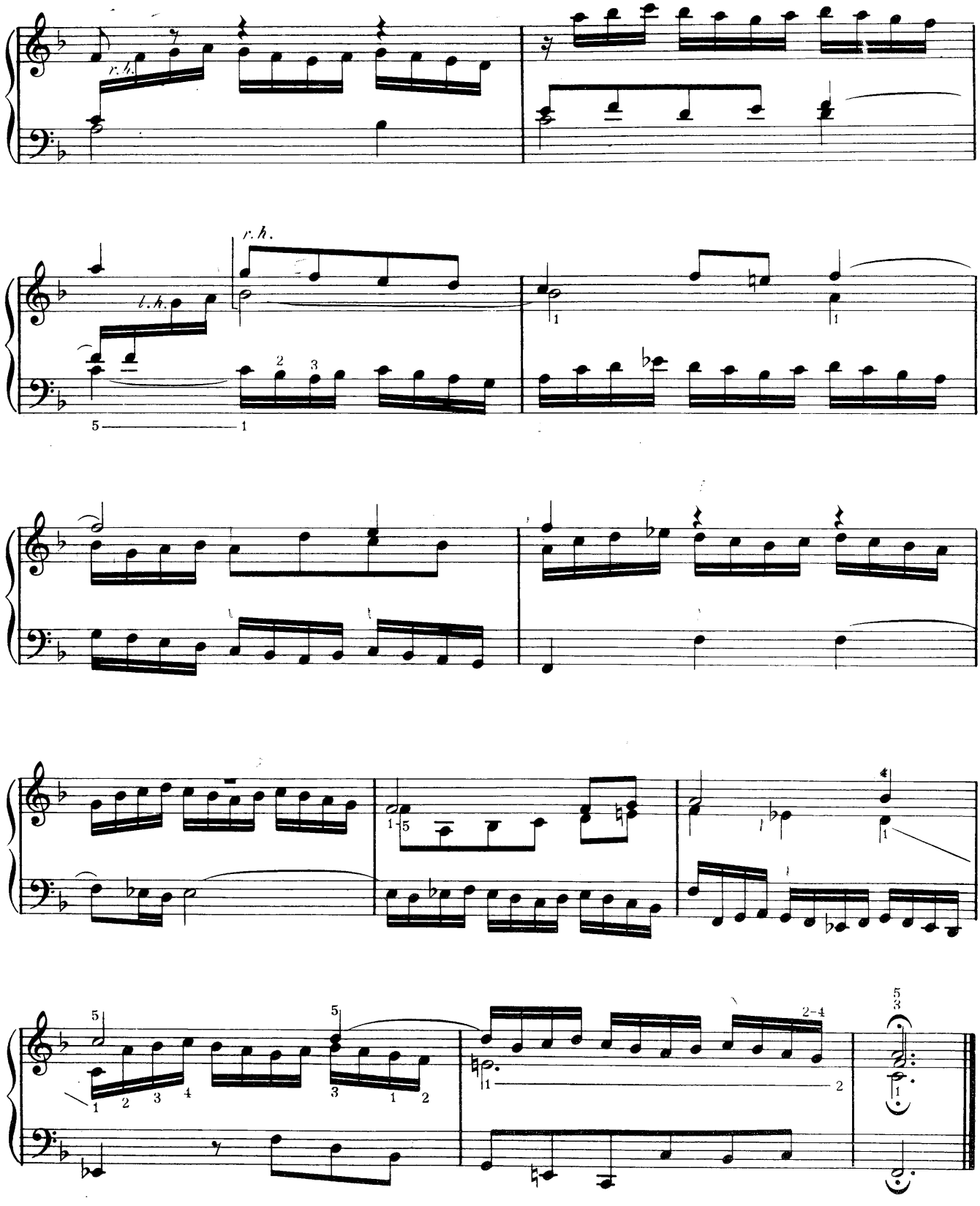
Fughetta

On the Choral: "The Son of God is come"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




r. h.
l. h.
r. h.

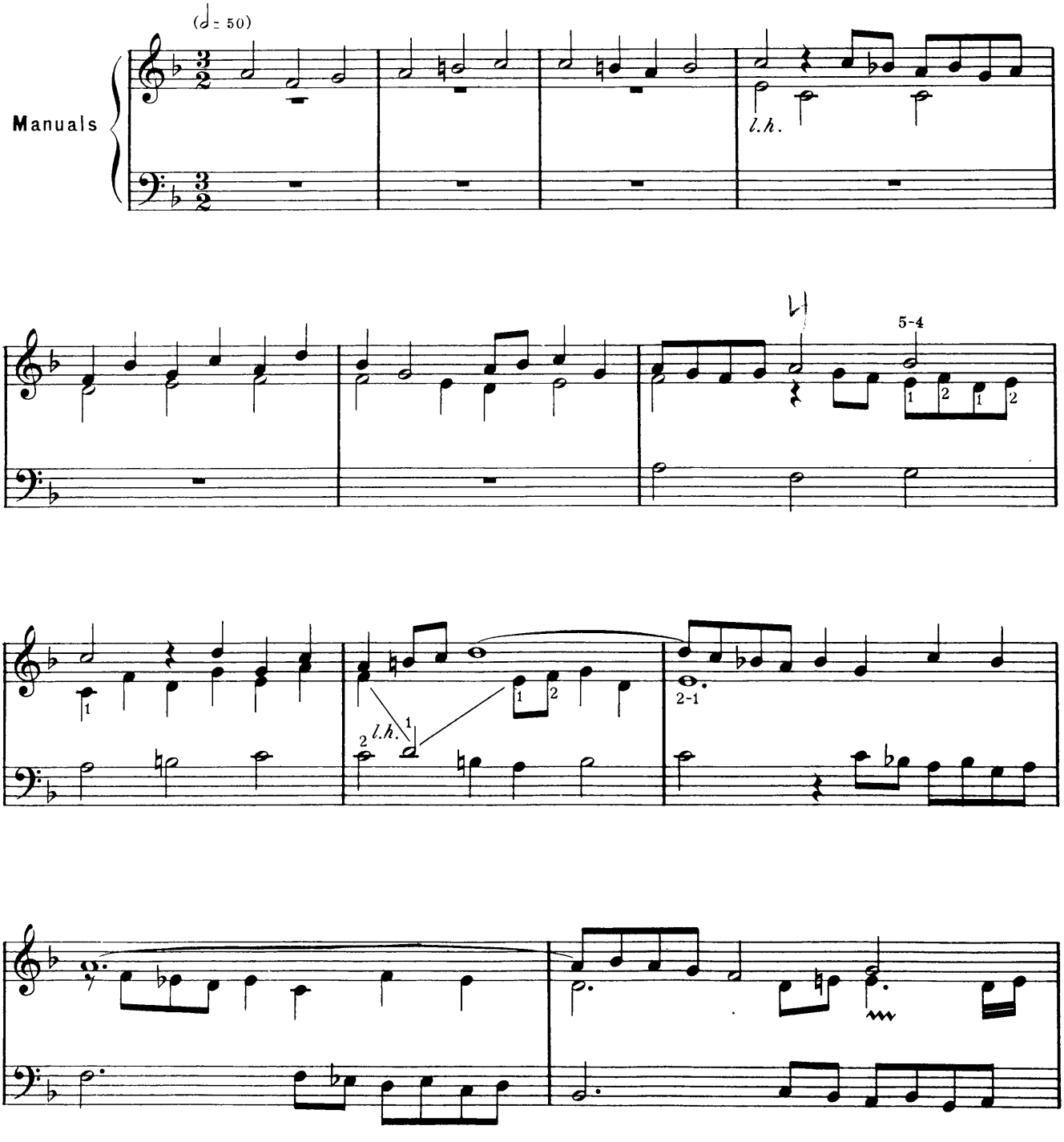
5

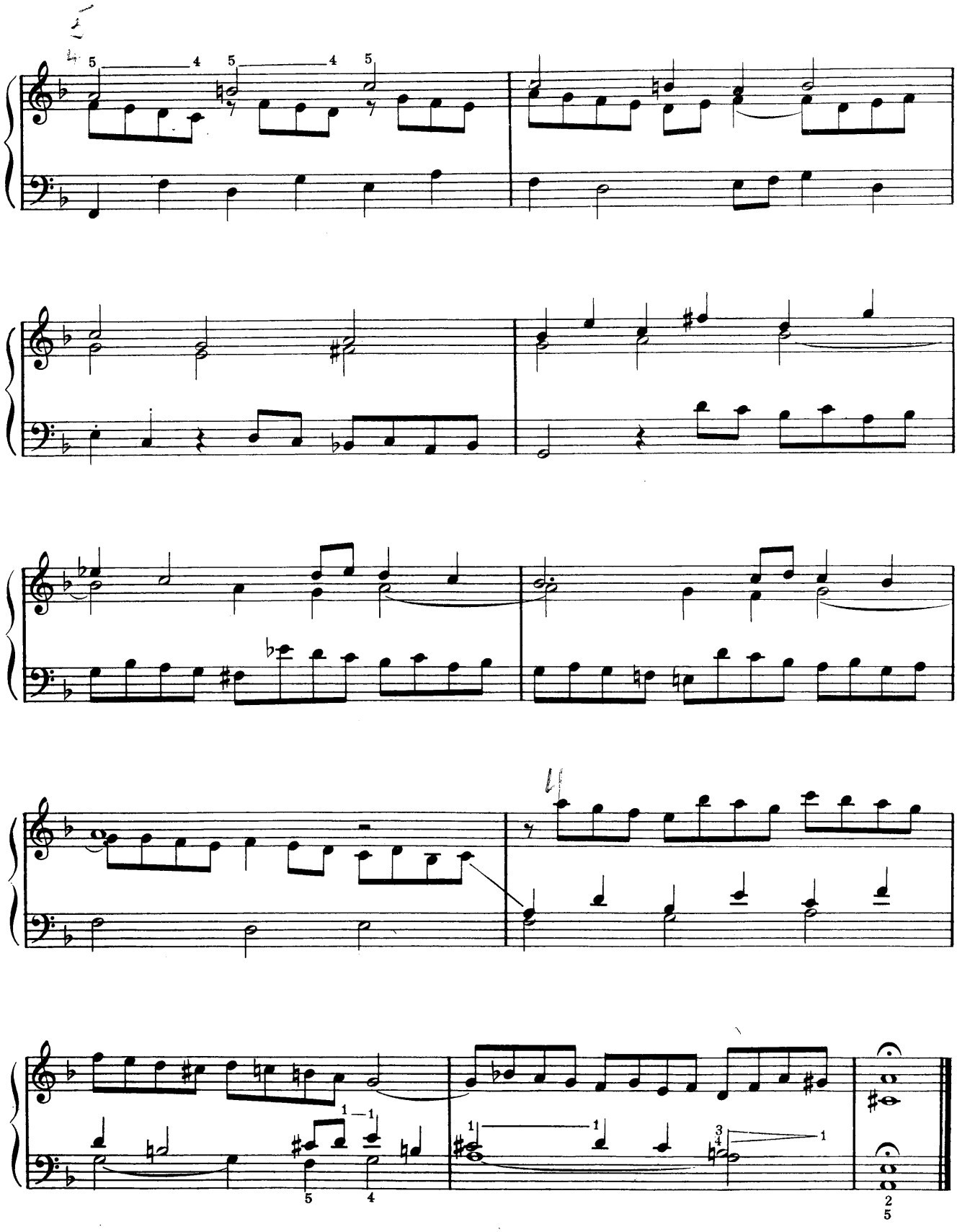
Fughetta

On the Choral: "Praise be to Almighty God"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH



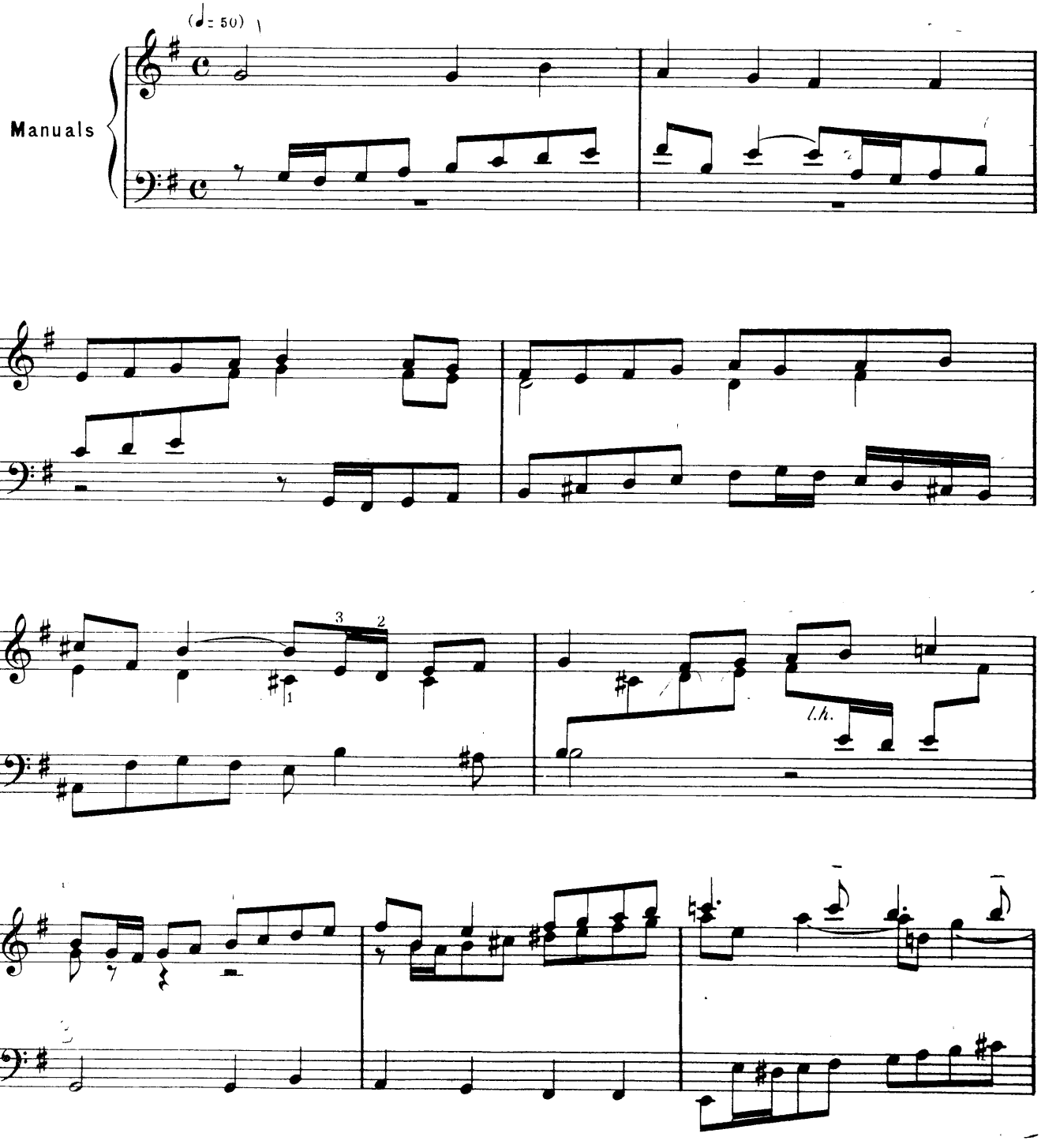


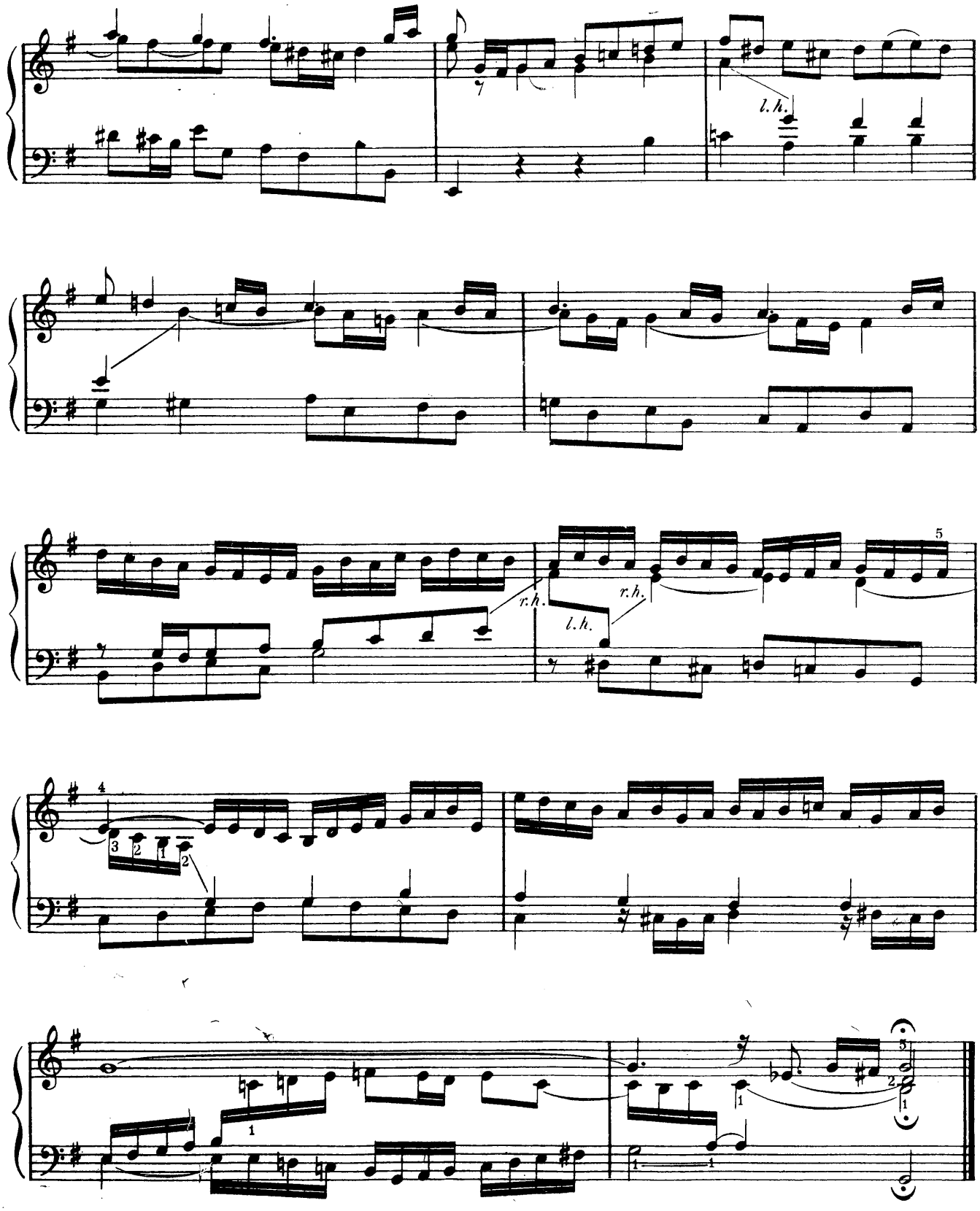
6
Fughetta

On the Choral: "O Christ, the only Son of God"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




l.h.
r.h.
l.h.
r.h.
5
4

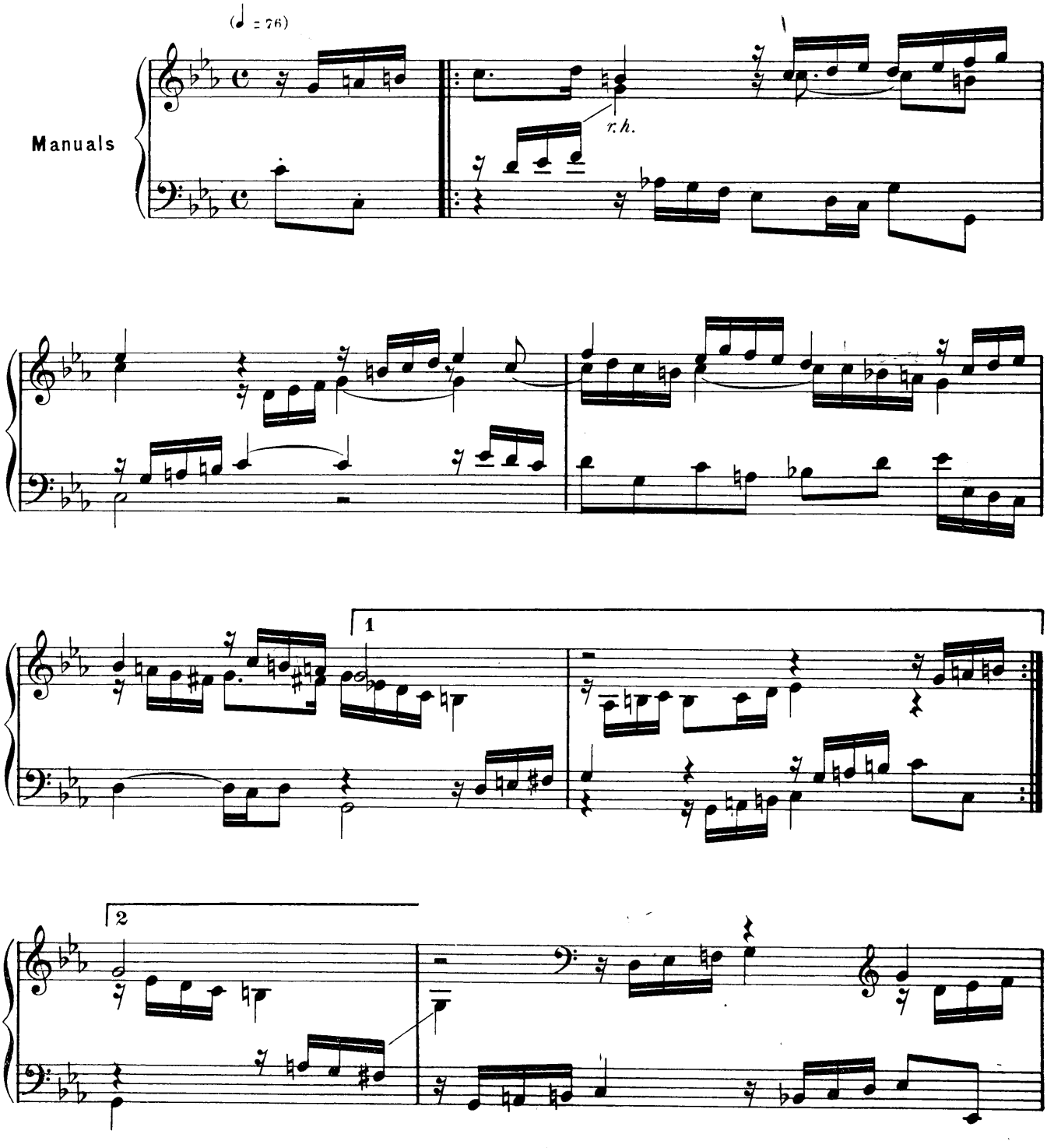
7

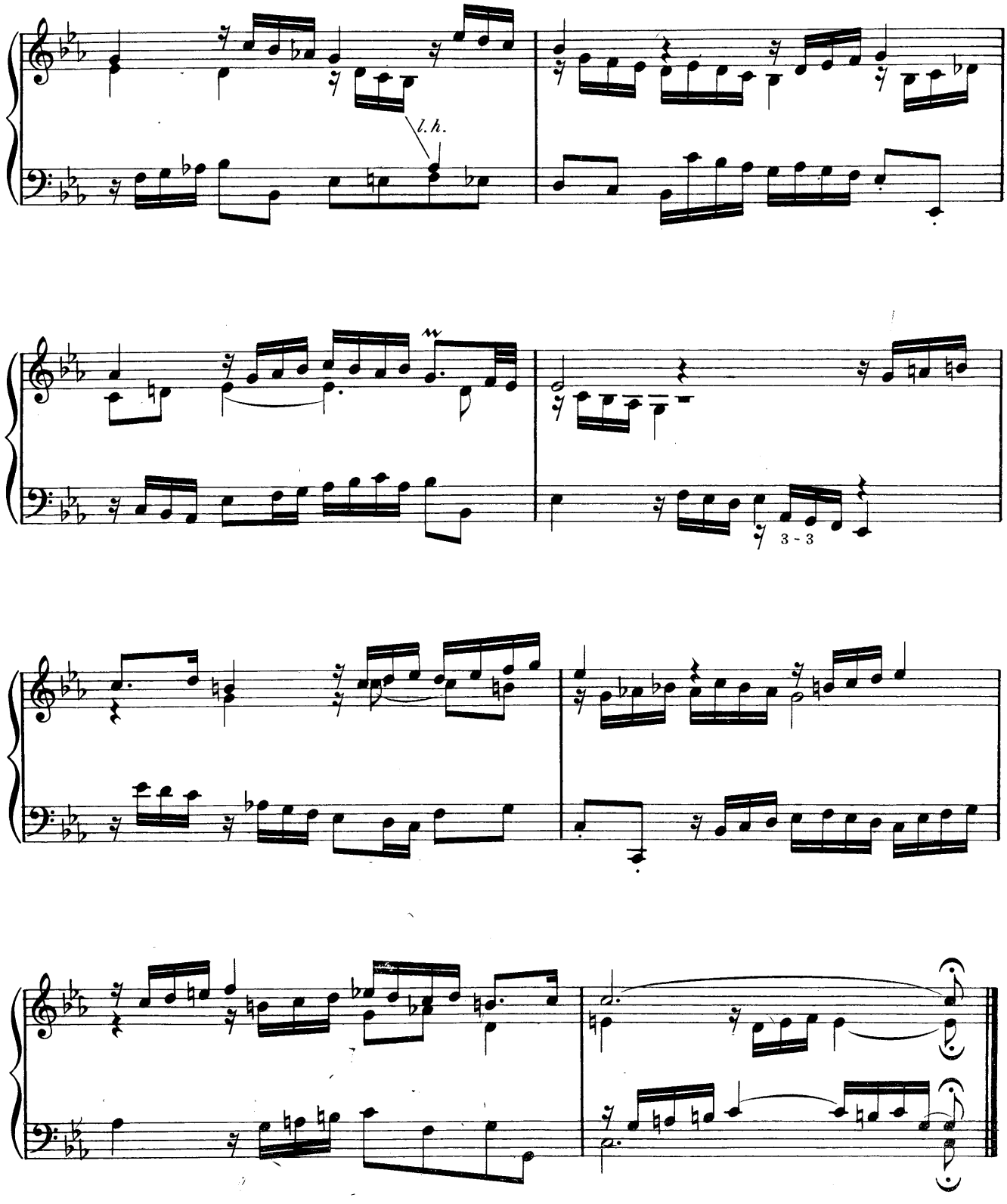
Variation

On the Choral: "O God, Thou just Lord"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




l.h.
3 - 3

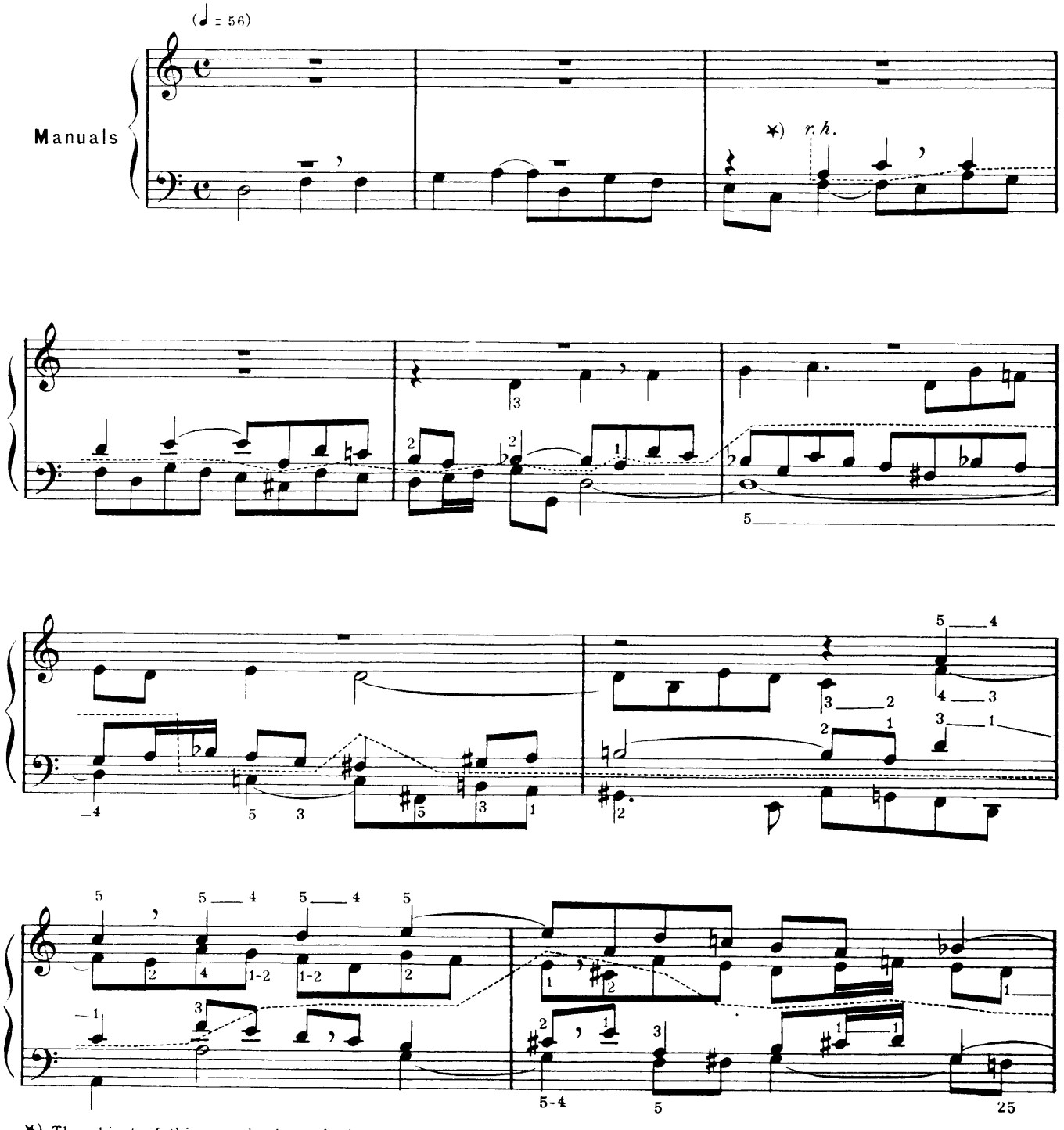
8

Fughetta

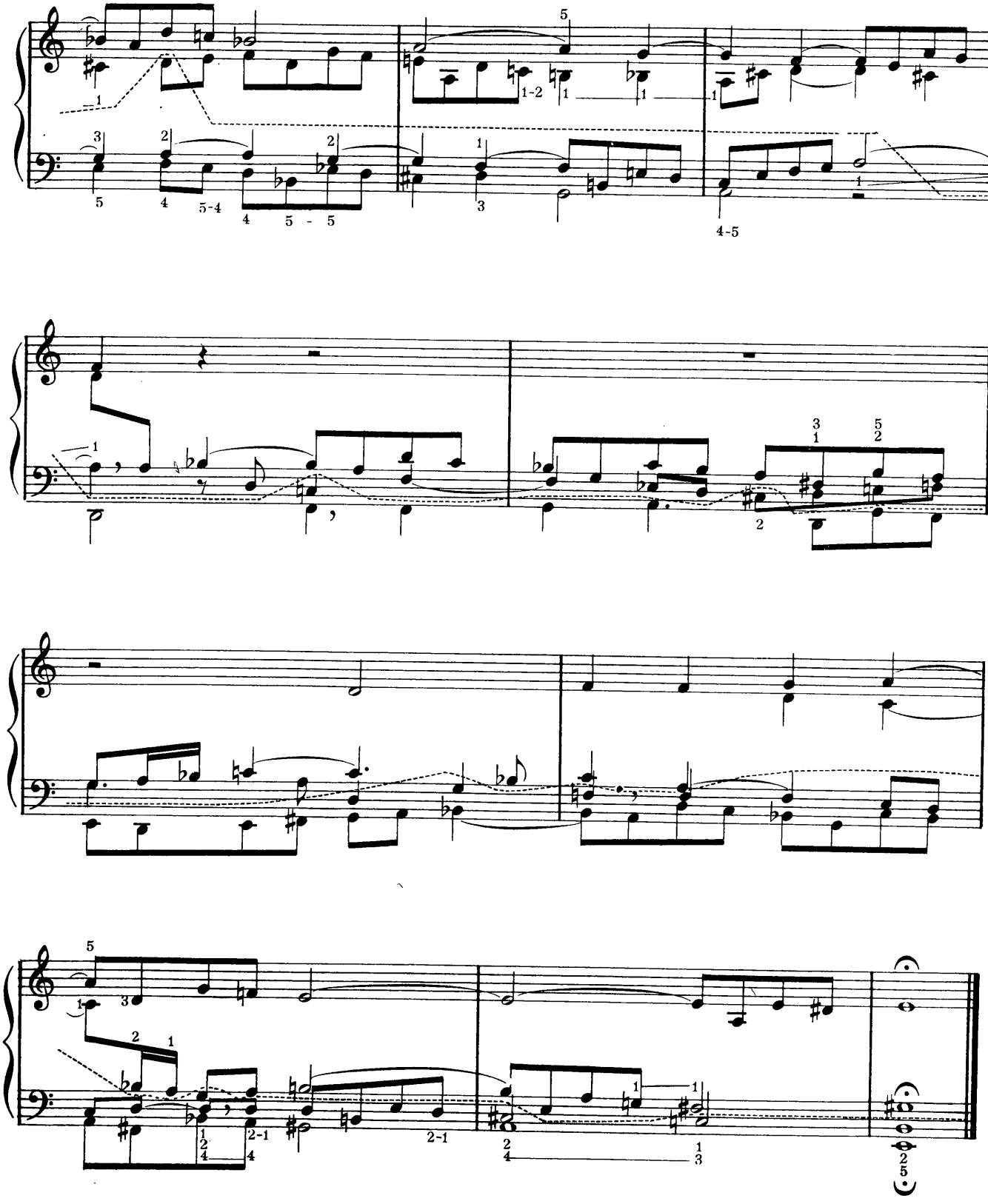
On the Choral: "Now should we be praising Christ"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH



*) The object of this exercise is to obtain a perfect *legato* by the proper division of the parts between the hands. The *dotted line* indicates this division.



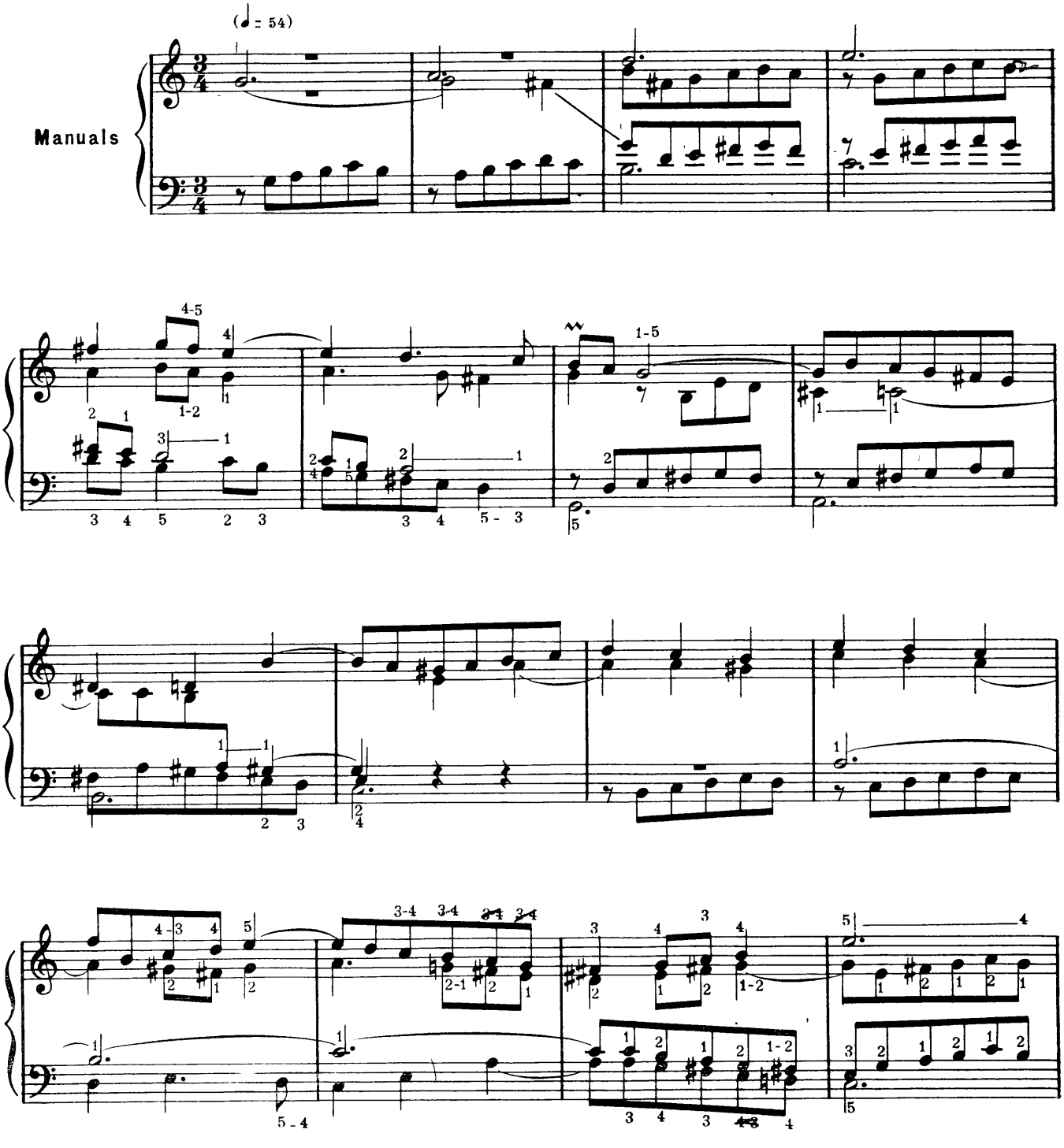
9

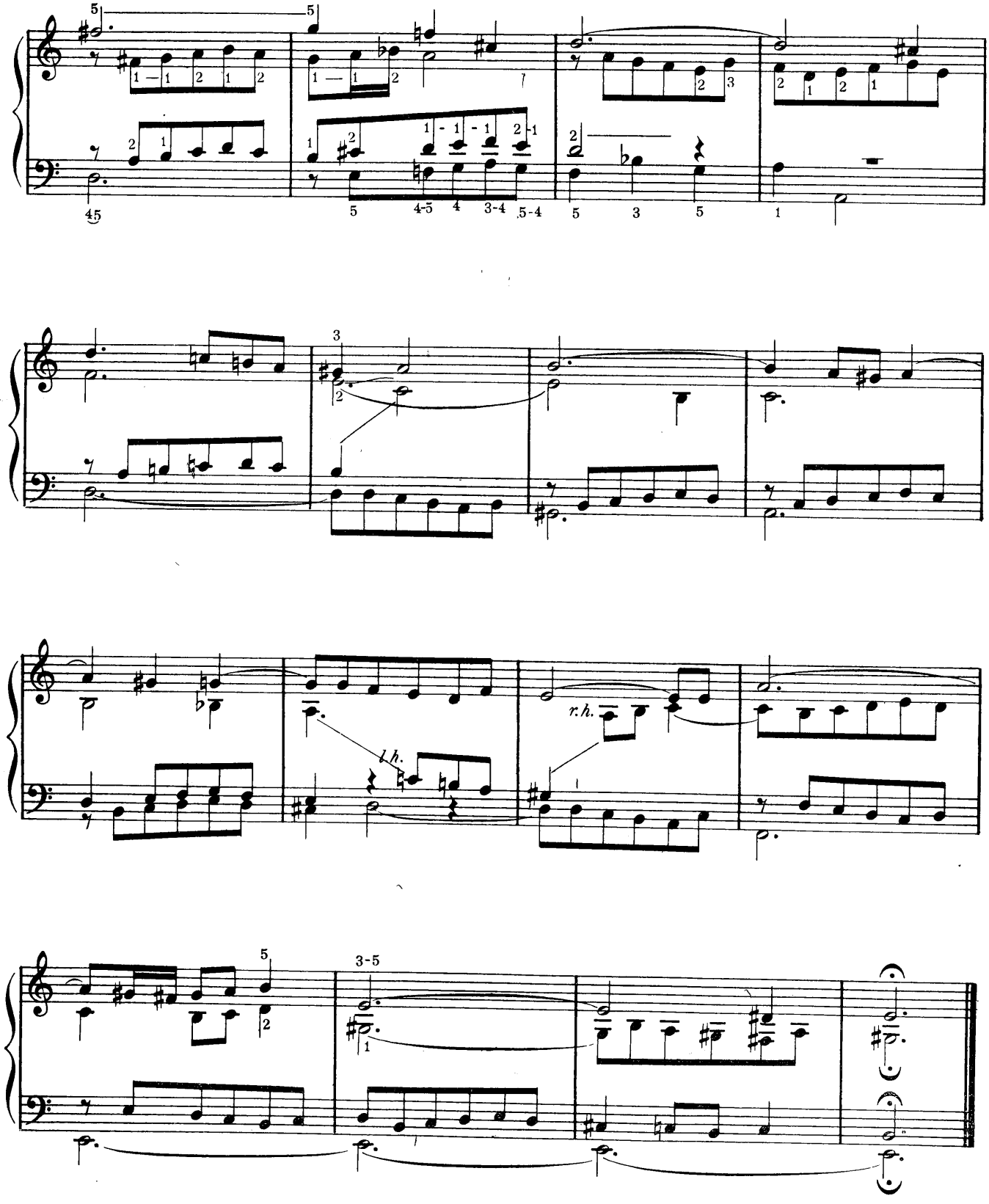
Kyrie

"God, the Father Everlasting"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




r.h.
l.h.

10
Variation

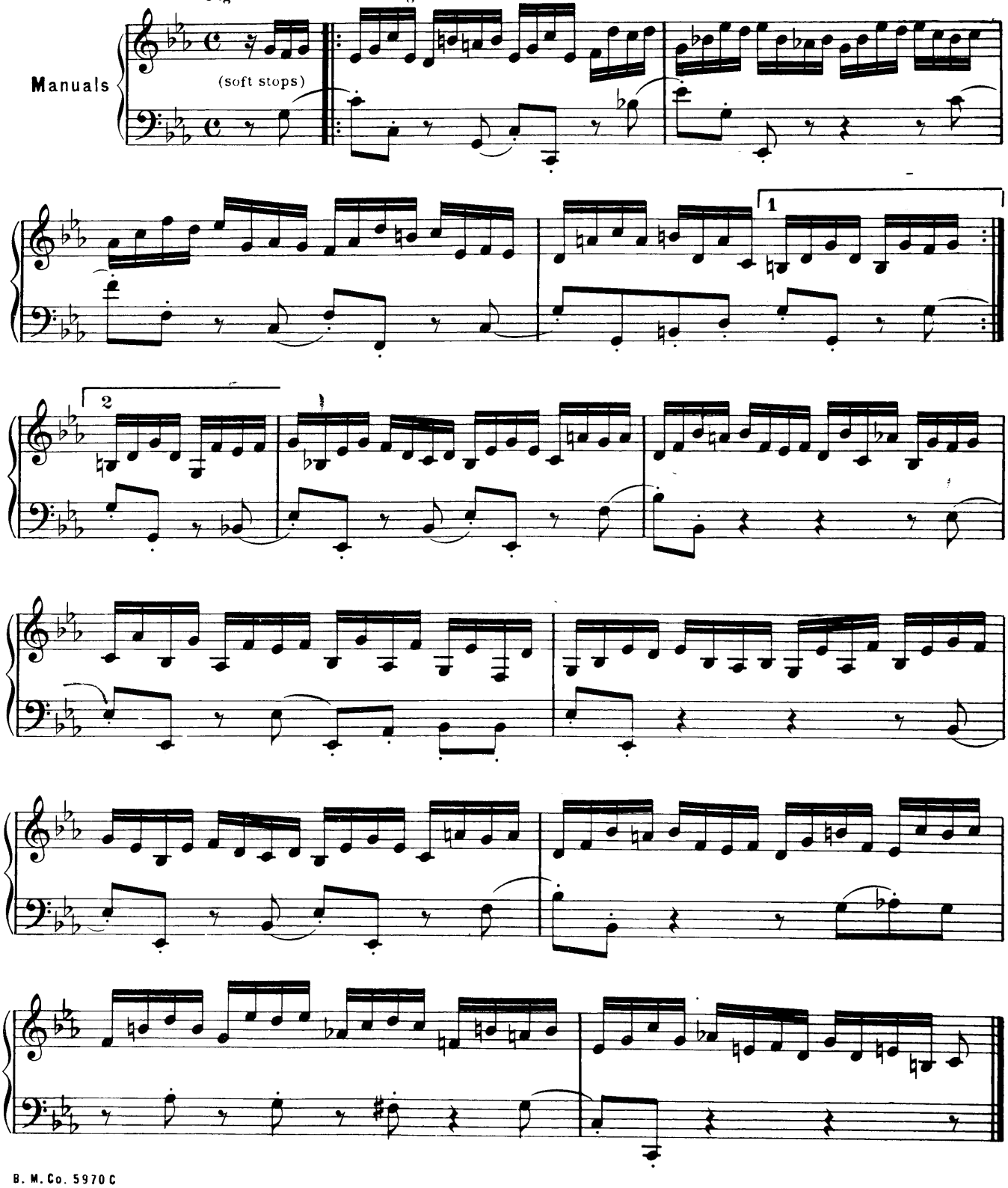
On the Choral: "O God, Thou just God"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH

Allegro (♩ = 80)

(Hands on separate Manuals throughout;
Right-hand *staccato* throughout.)



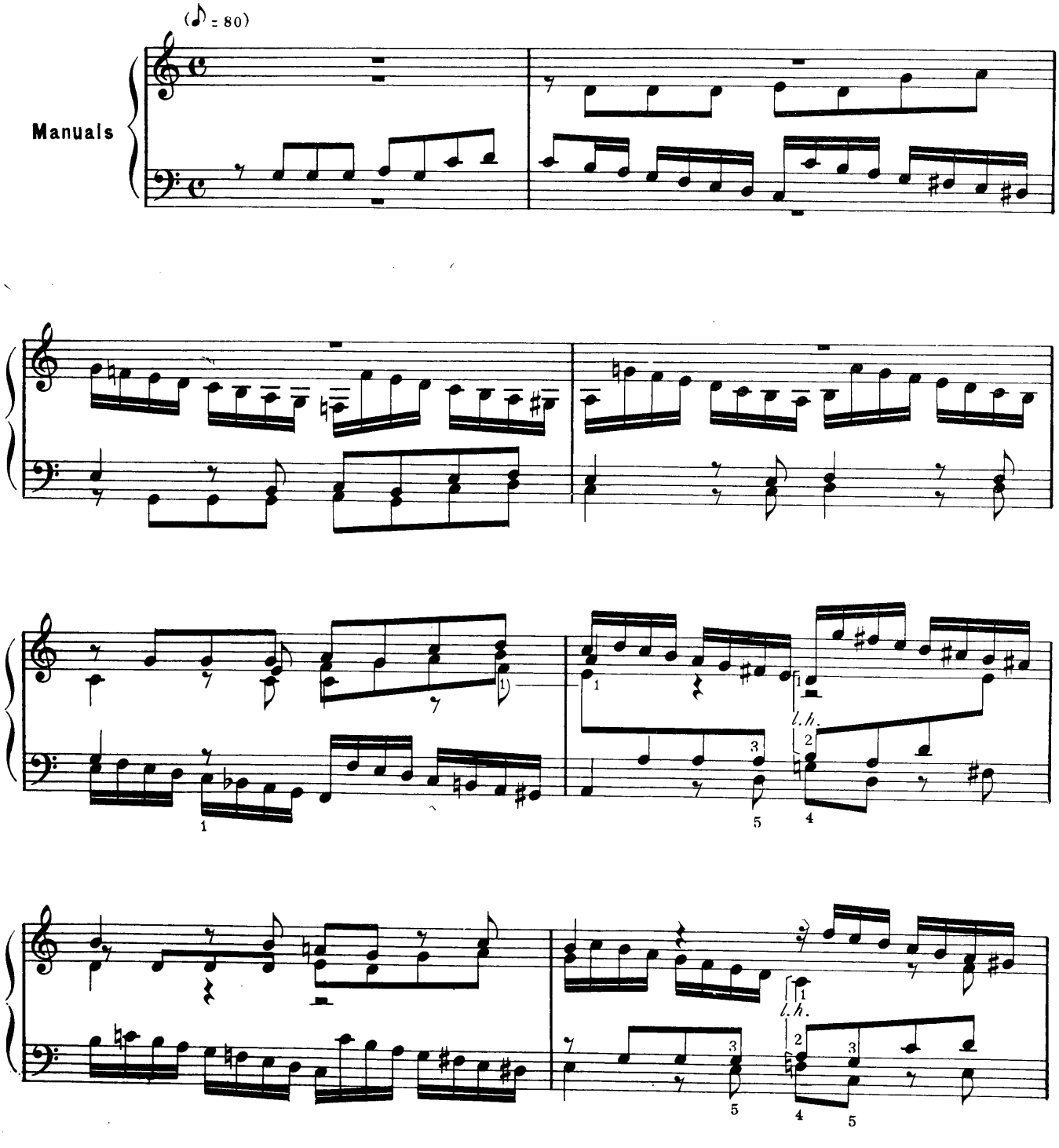
11

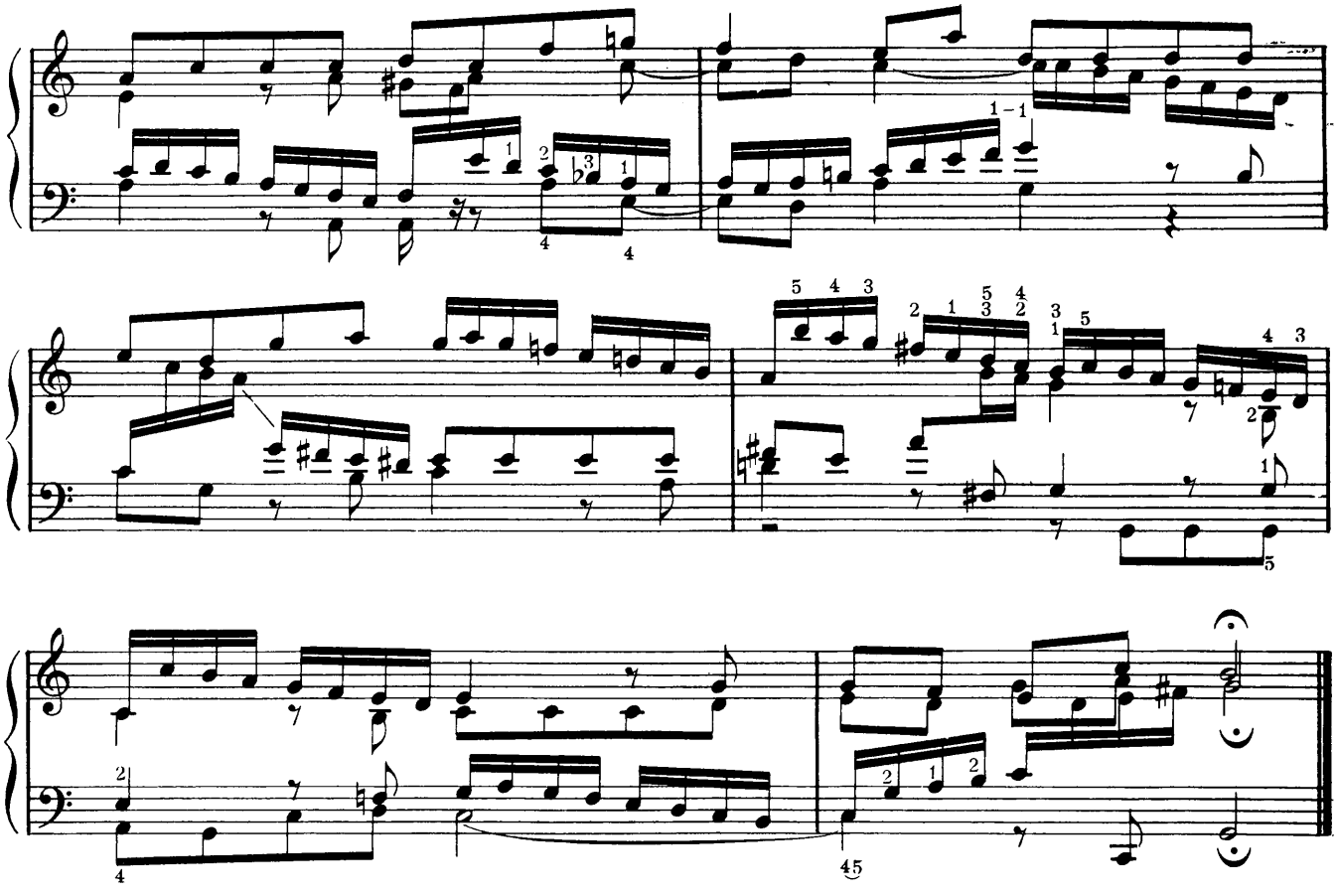
Fughetta

On the Choral: "Praised be Thou, O Jesus Christ"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH



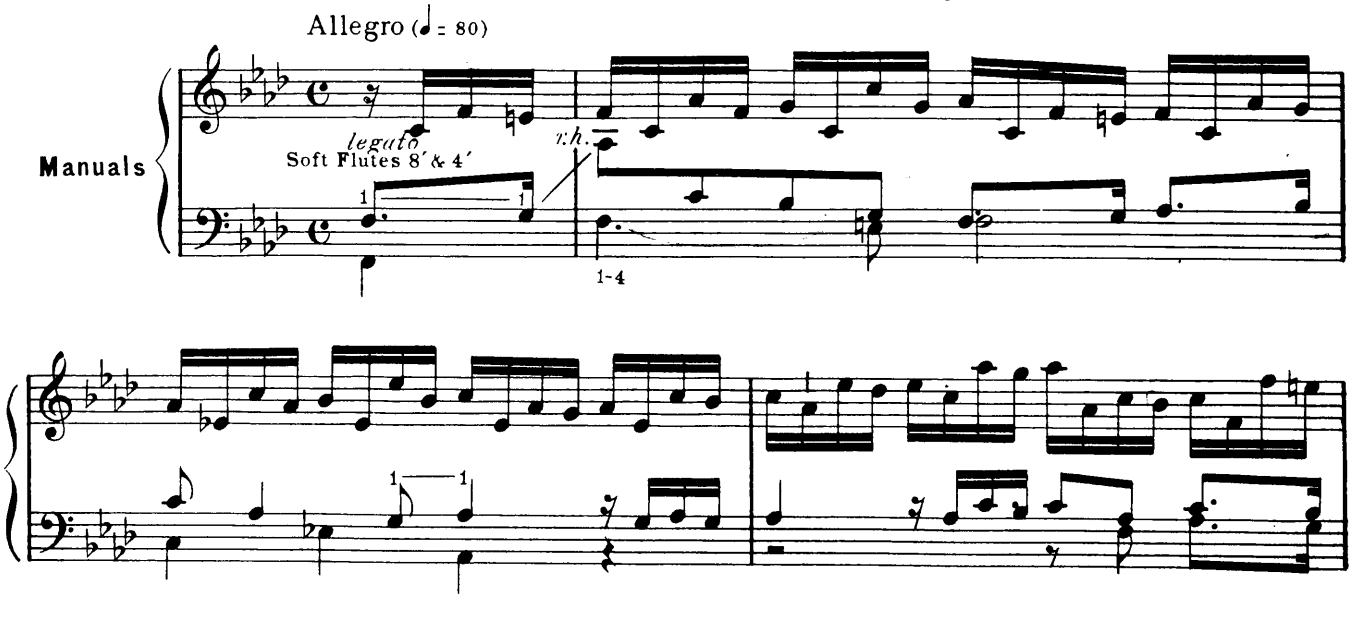


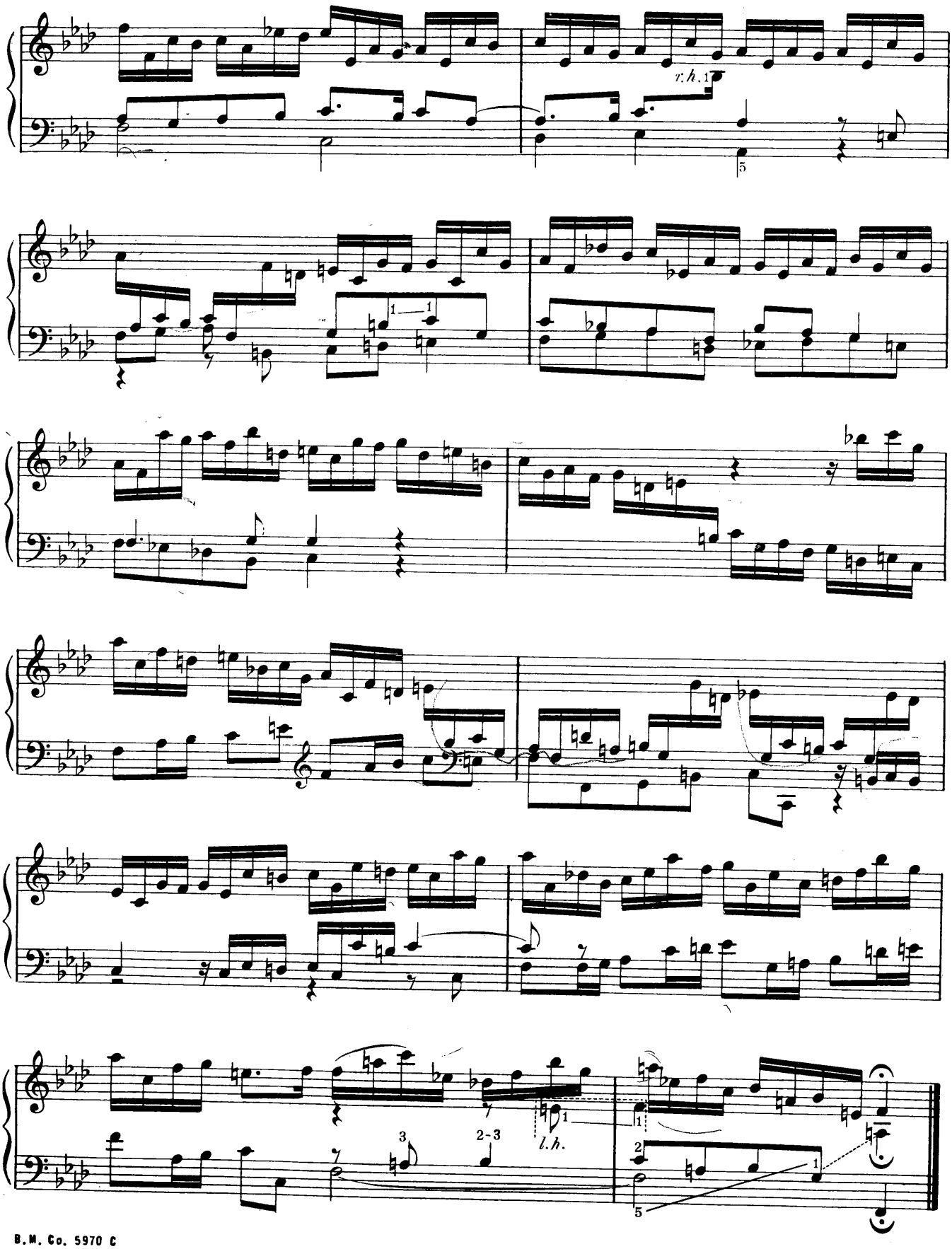
12
Variation

On the Choral: "O Christ, Thou art the beauteous day"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




r.h.
l.h.

13
Prelude in C

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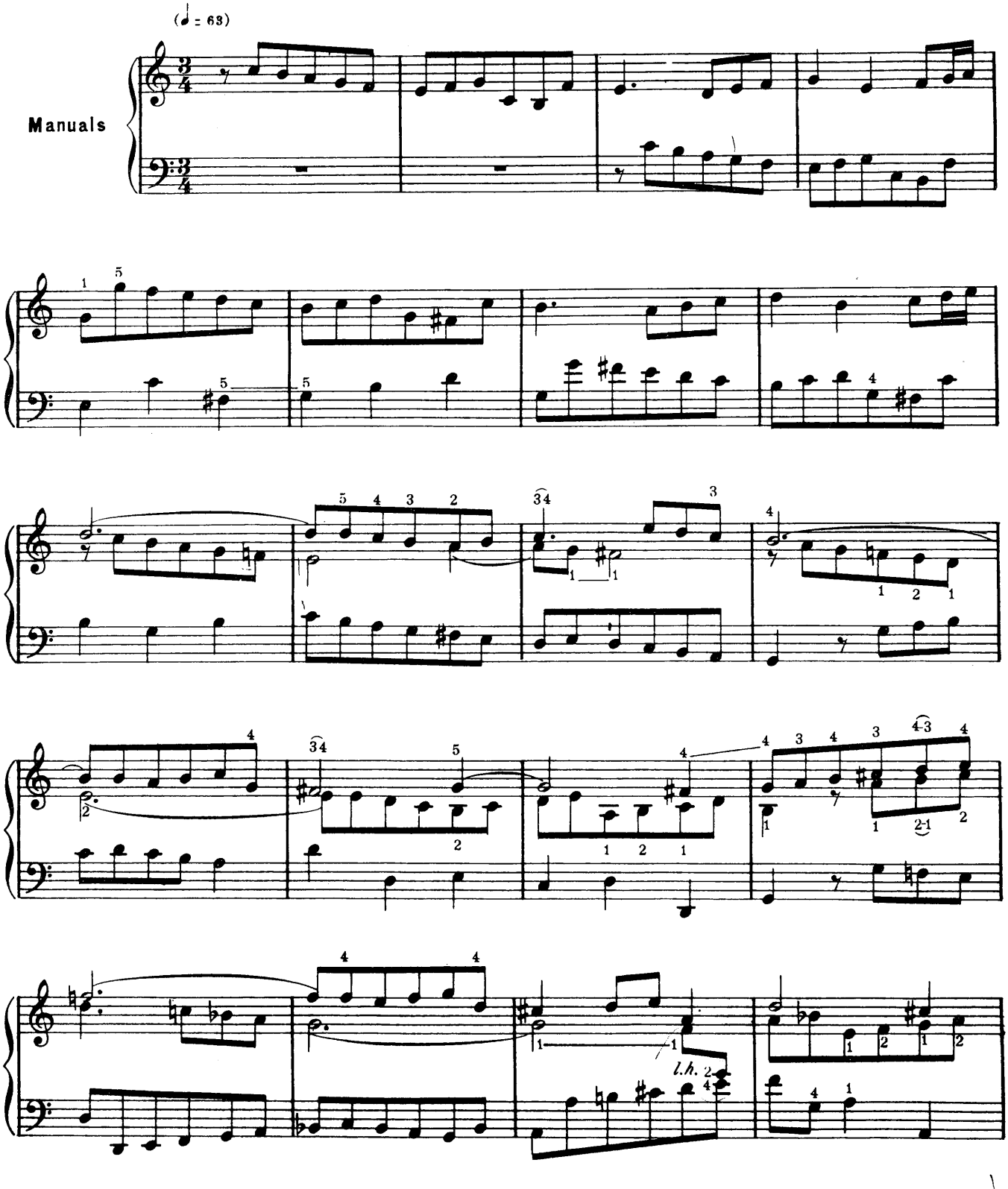
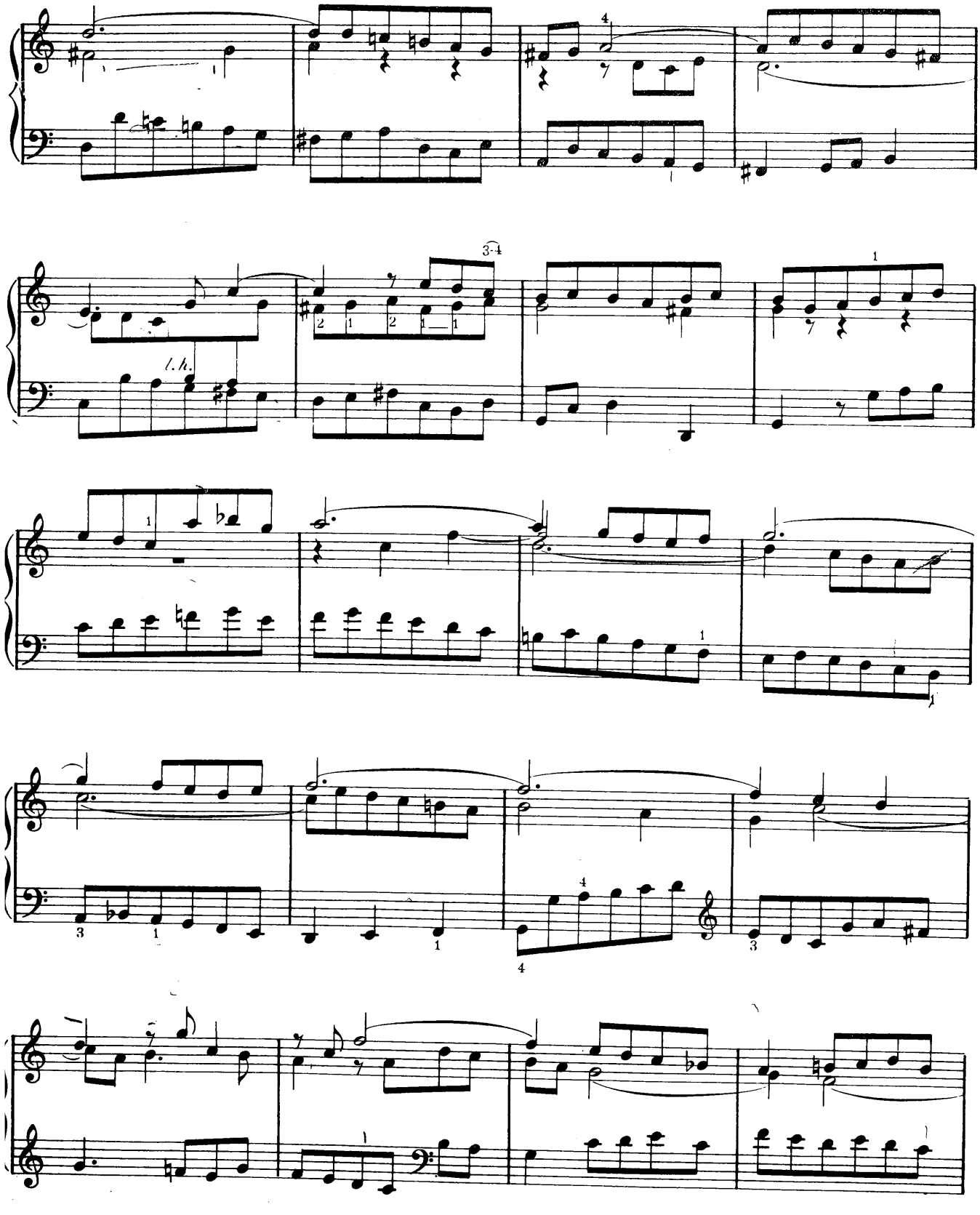
JOHANN SEBASTIAN BACH

(♩ = 63)

Manuals





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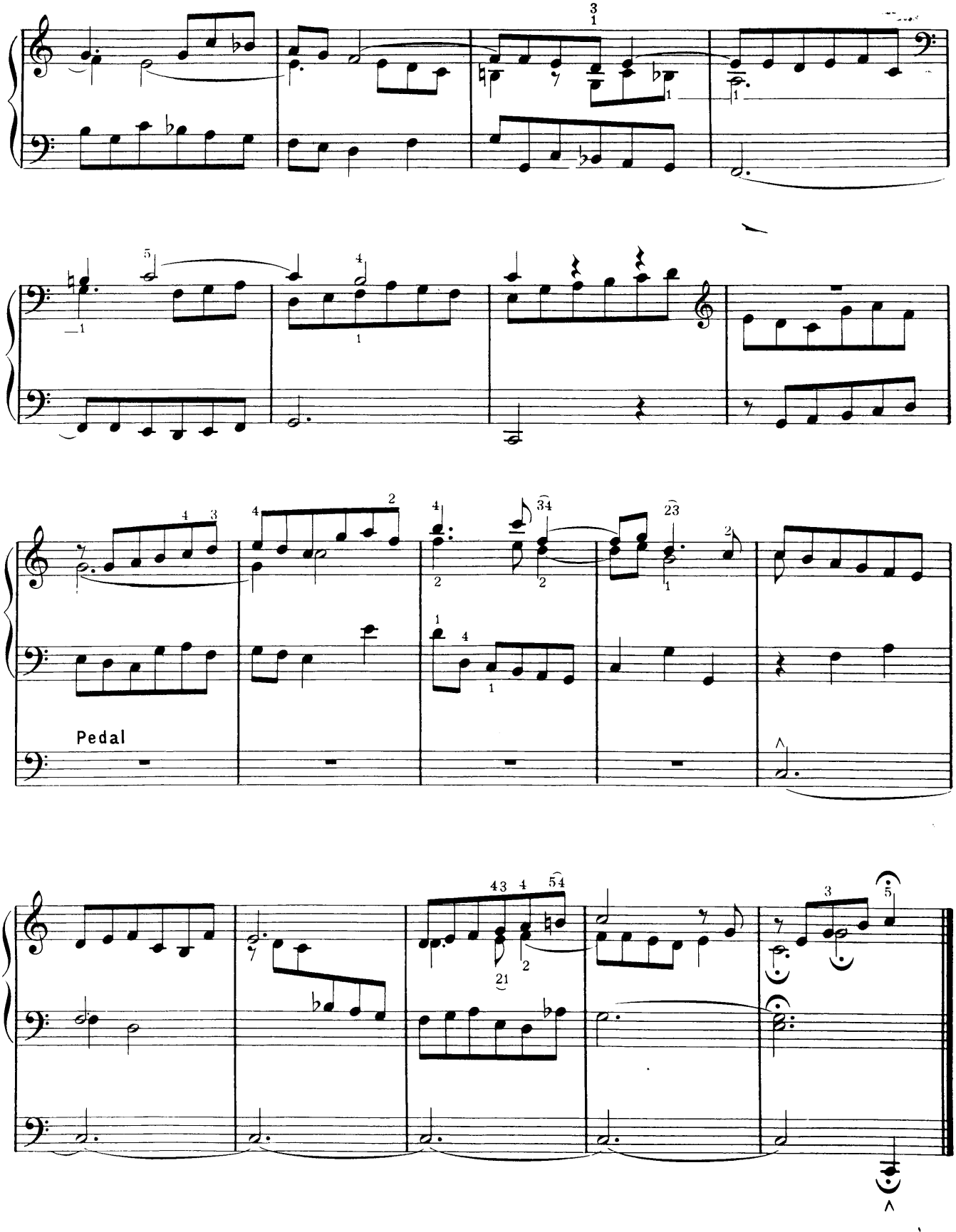
Pedal

14
Choral

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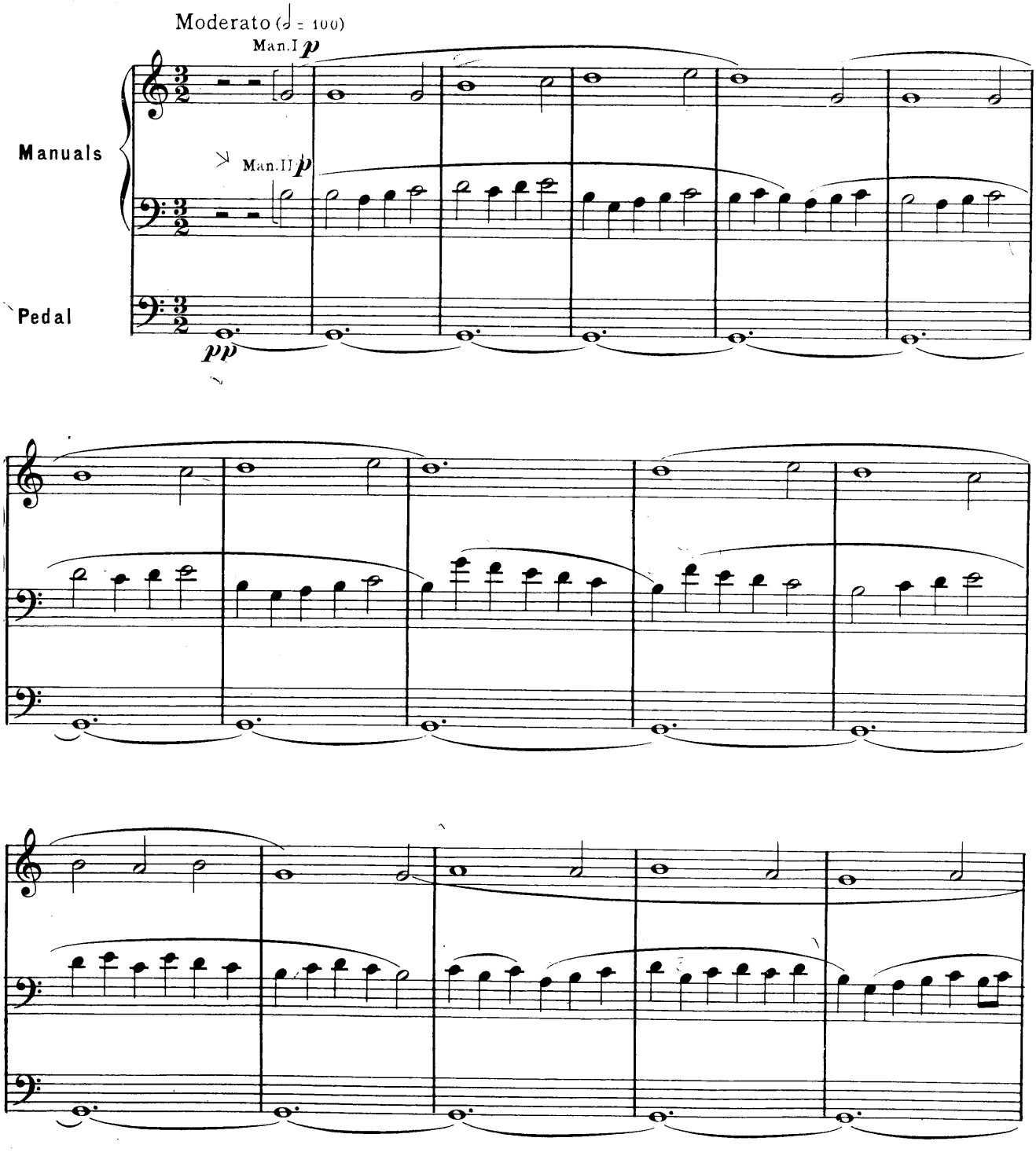
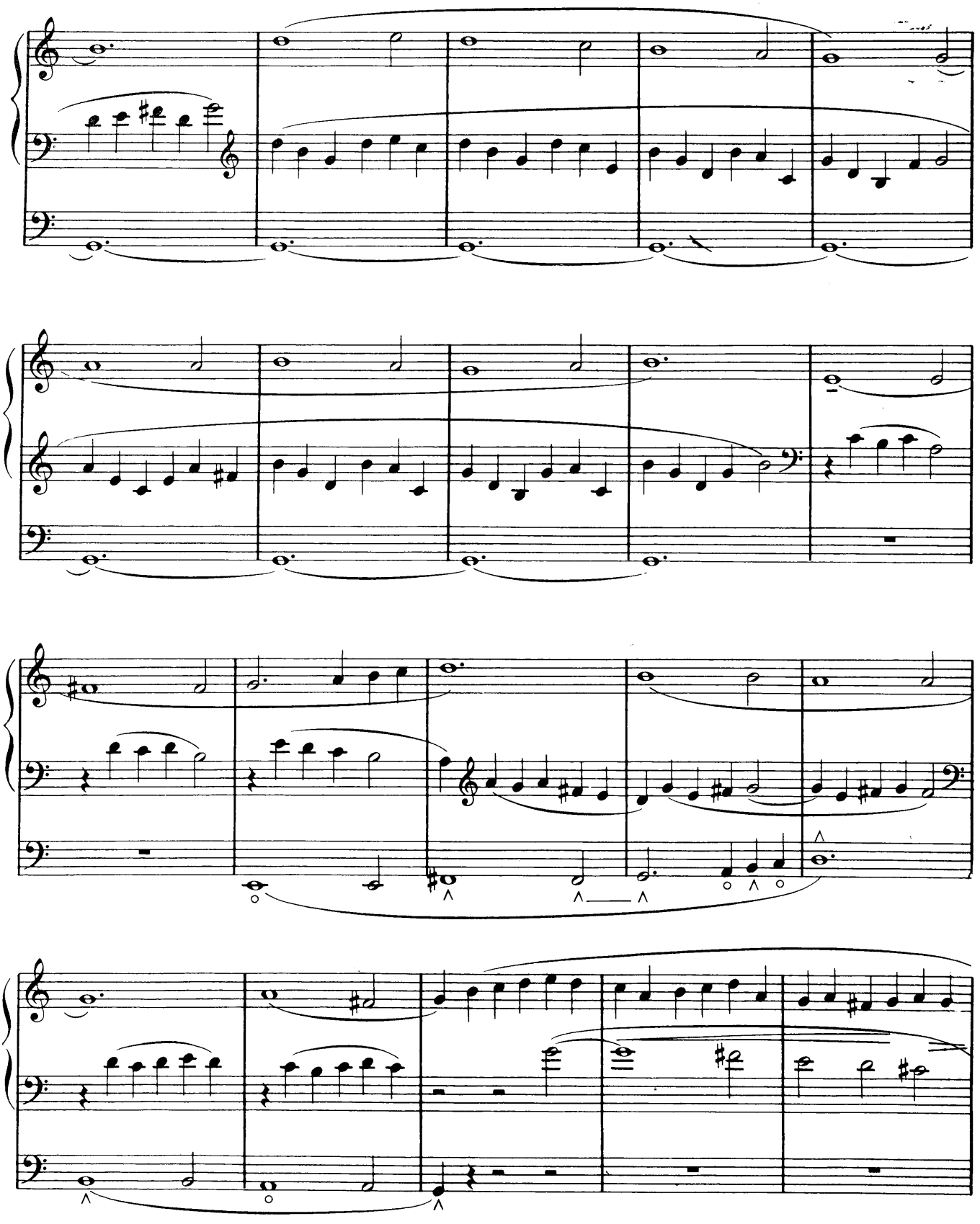
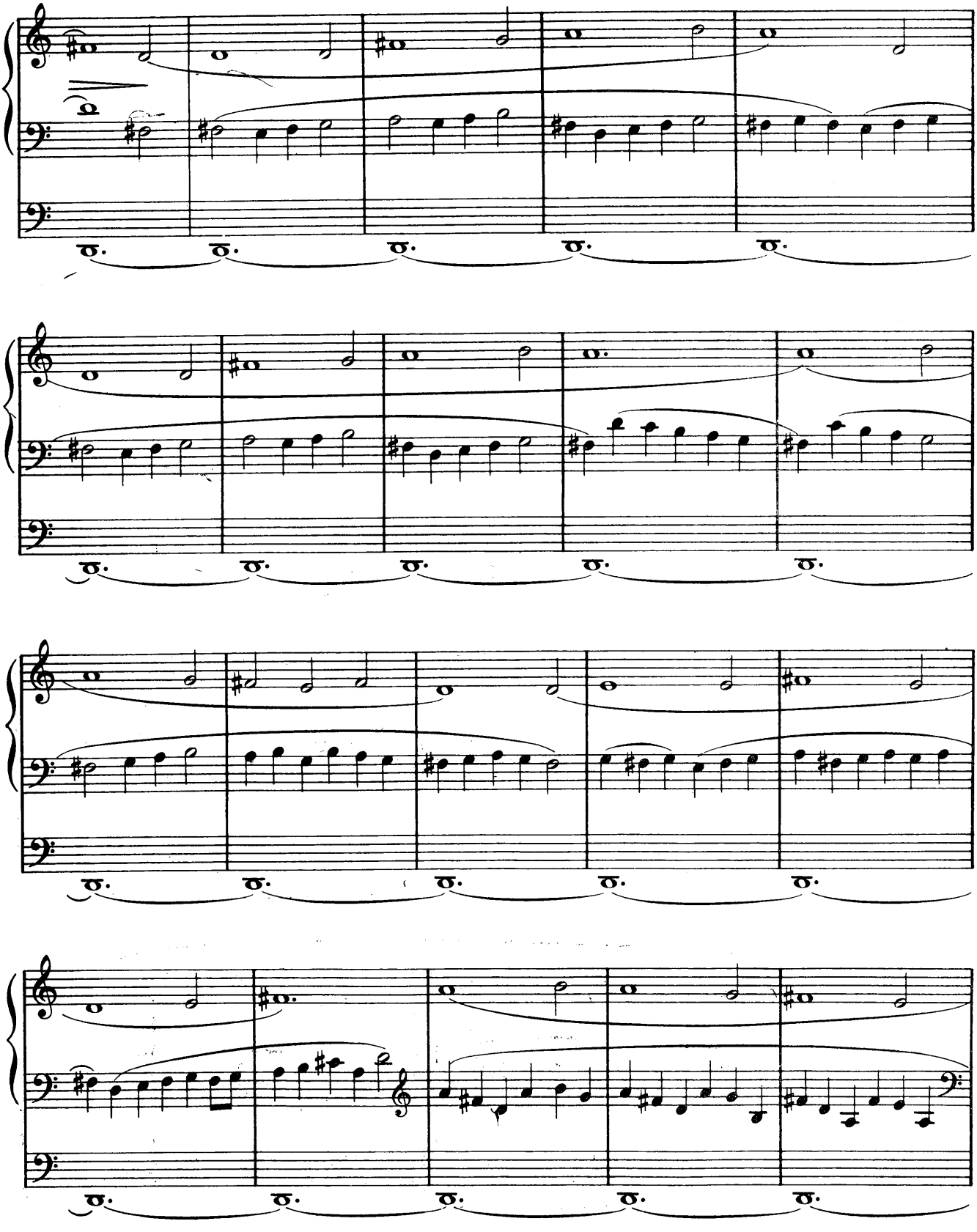
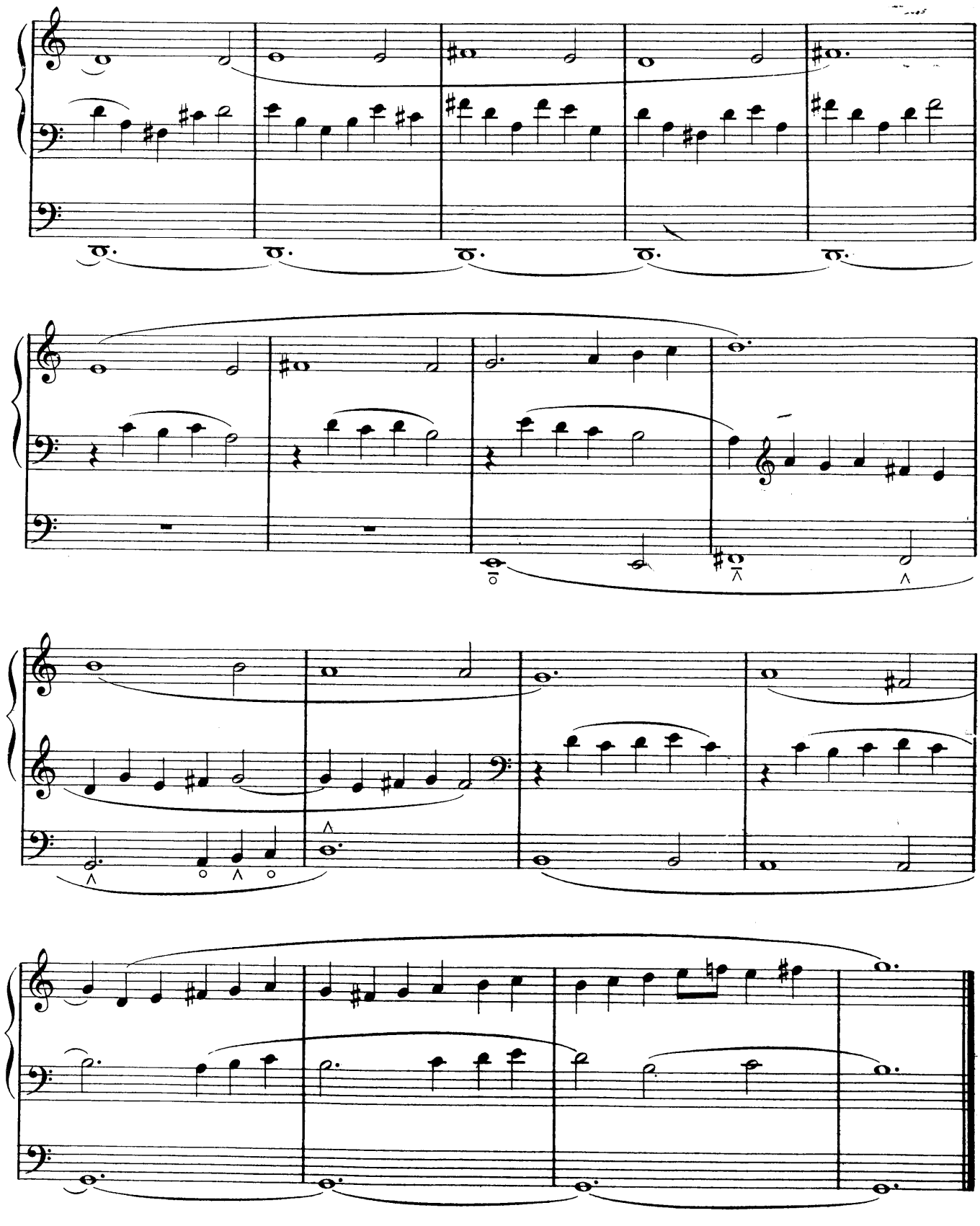






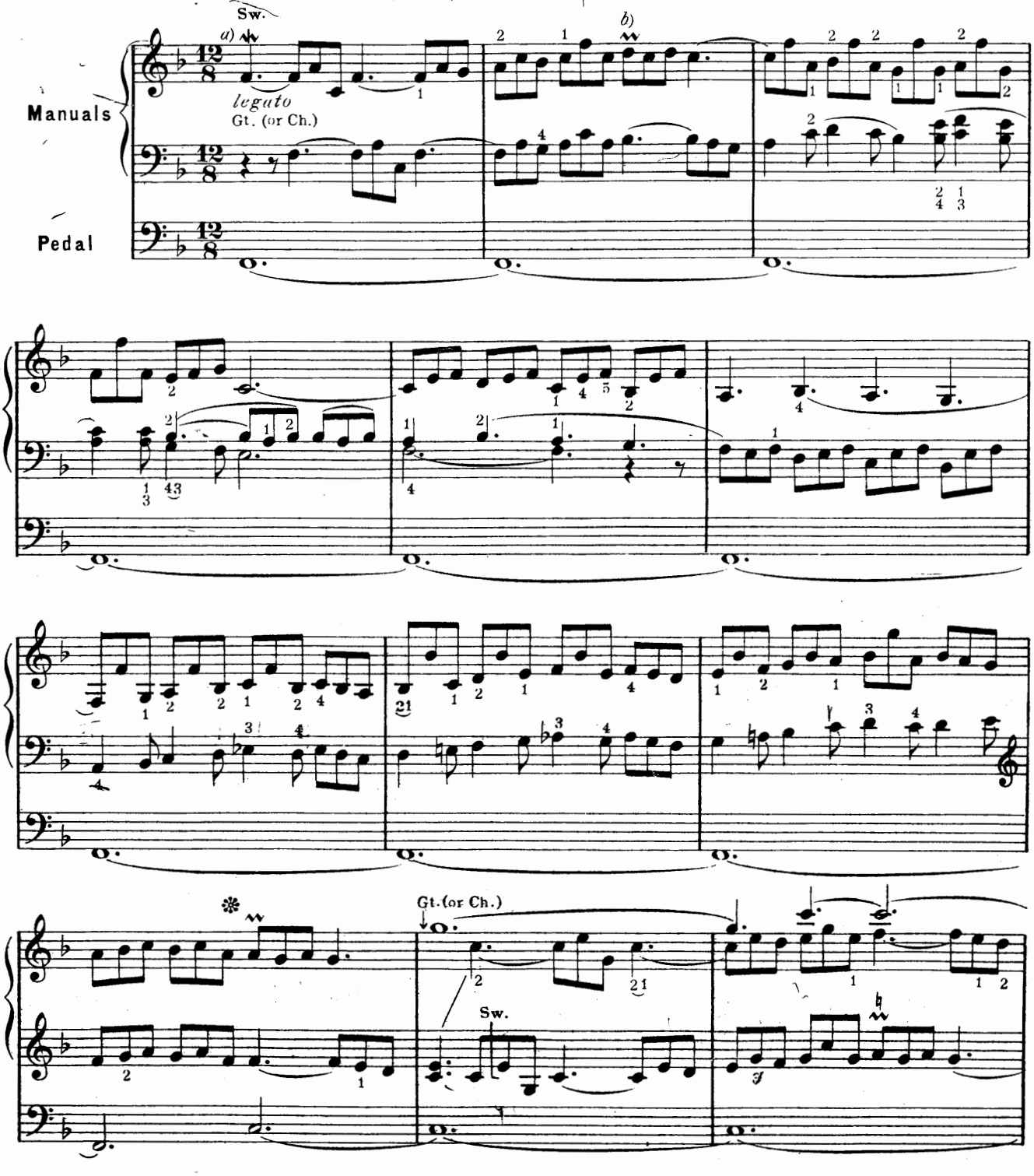


15
Pastorale

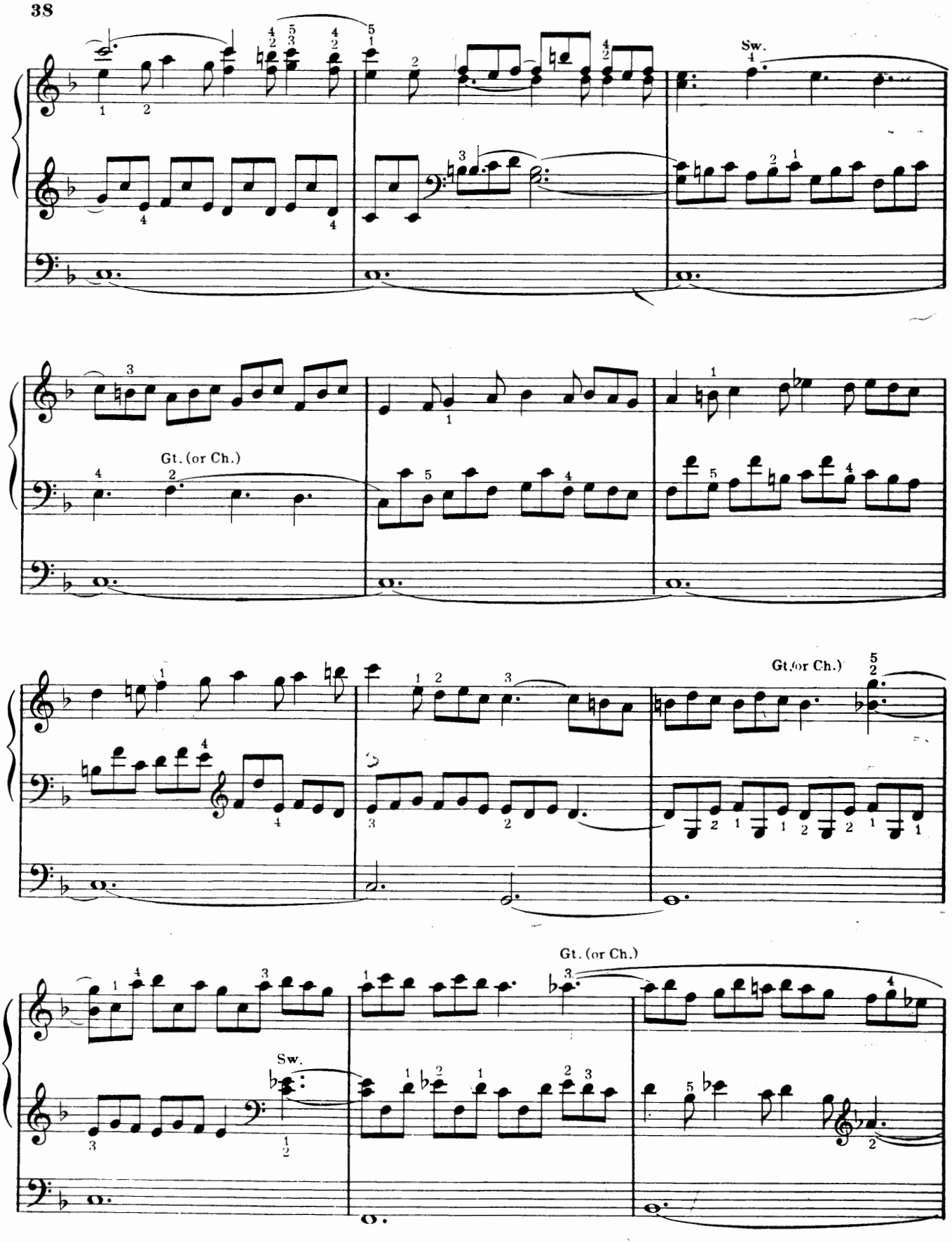
Edited by Edward Shippen Barnes

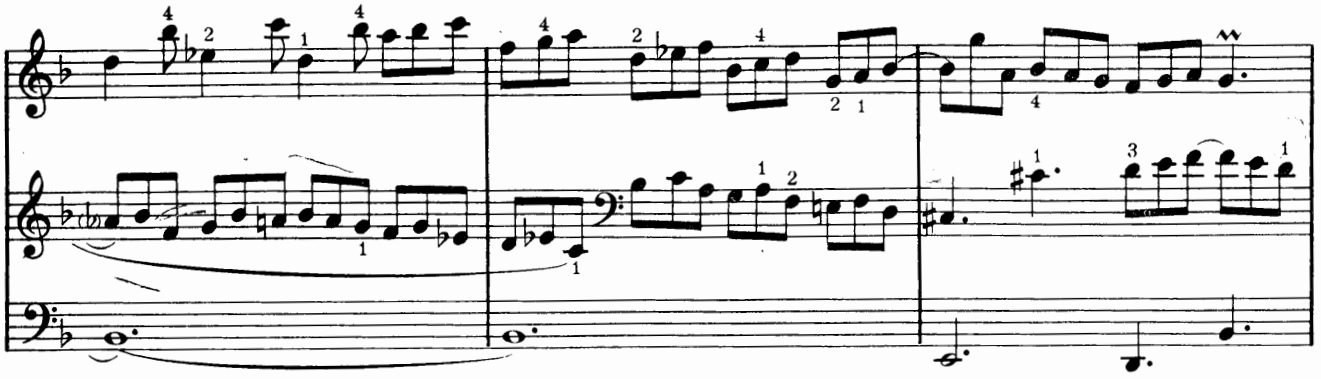
JOHANN SEBASTIAN BACH

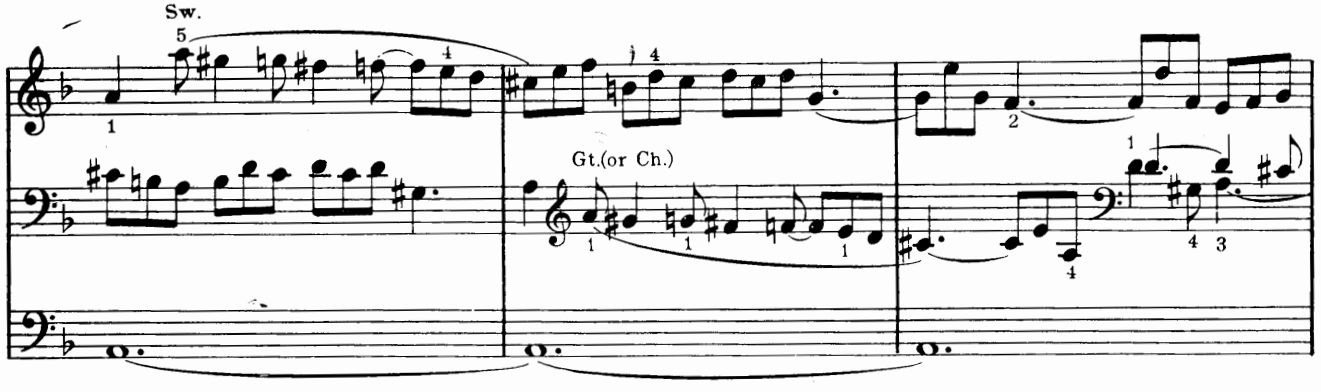
Andante con moto (♩. = 60)

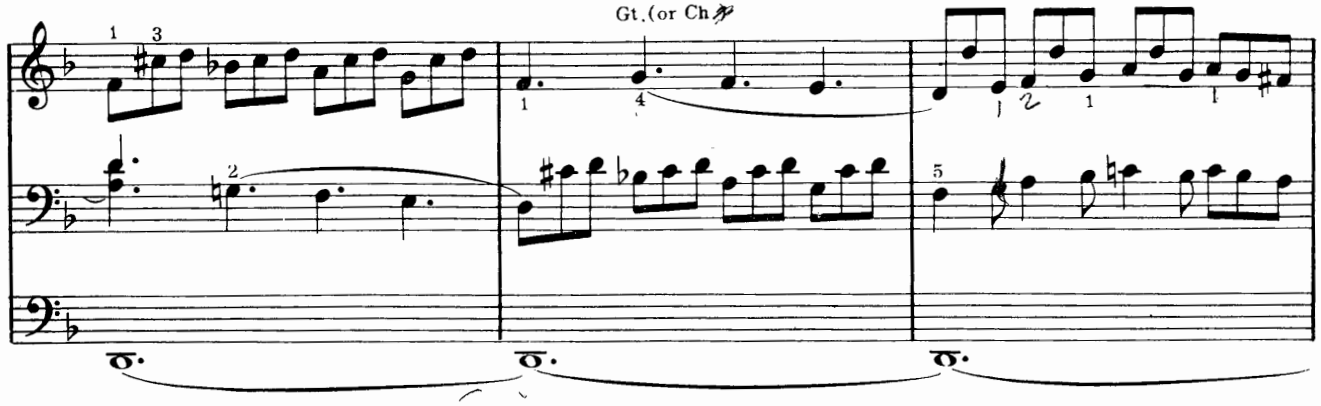


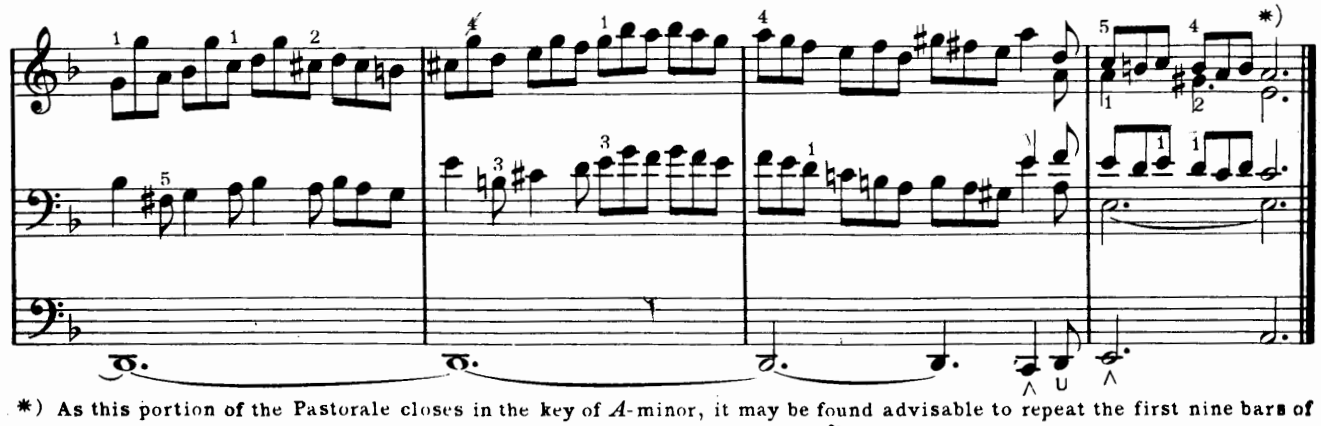
a) b)


Sw.
Gt. (or Ch.)
Gt. (or Ch.)
Gt. (or Ch.)
Sw.









*) As this portion of the Pastorale closes in the key of *A*-minor, it may be found advisable to repeat the first nine bars of the Pastorale, adding a simple cadence in the key of *F* at the point marked 𝄋 in measure 10.

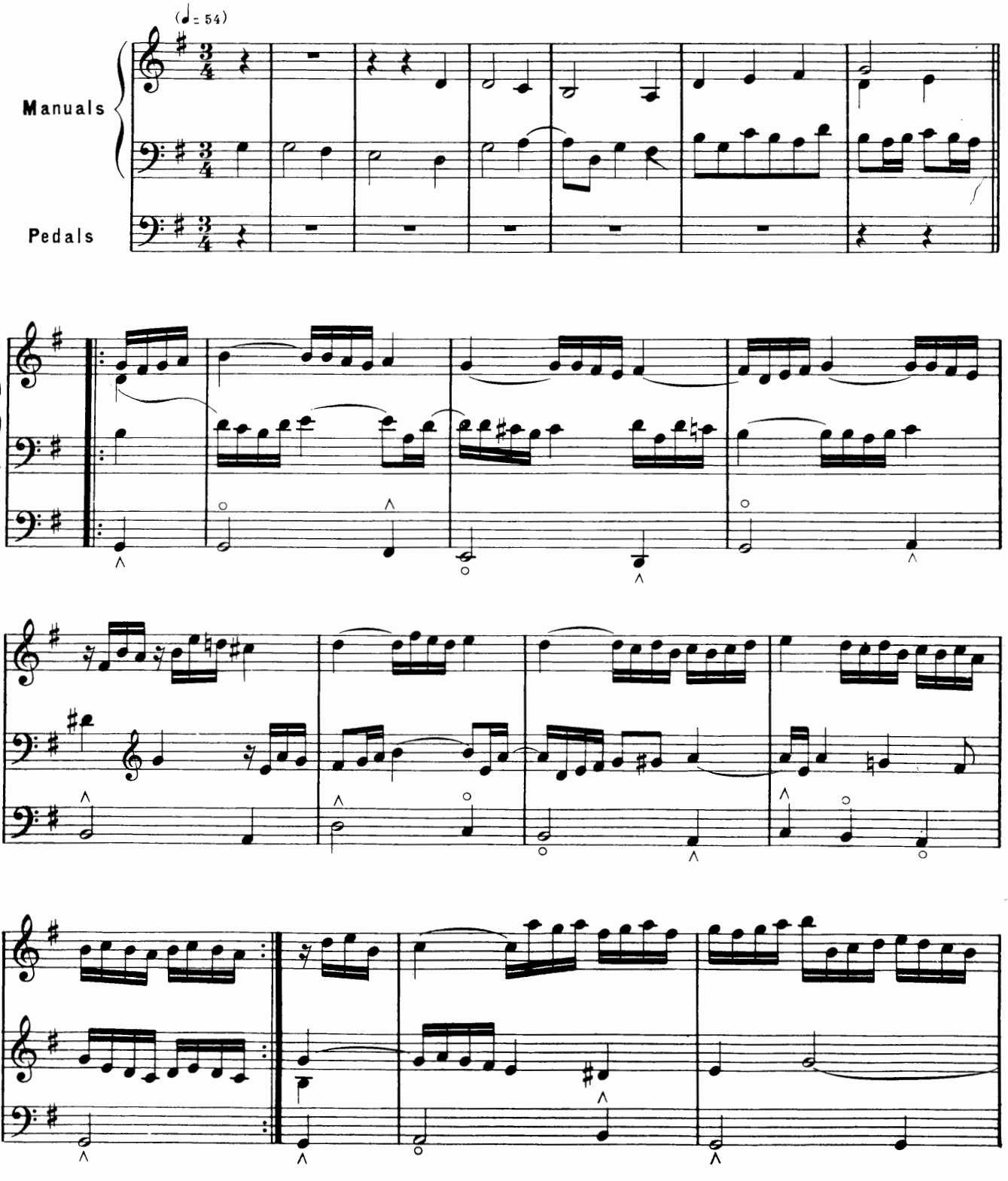
16

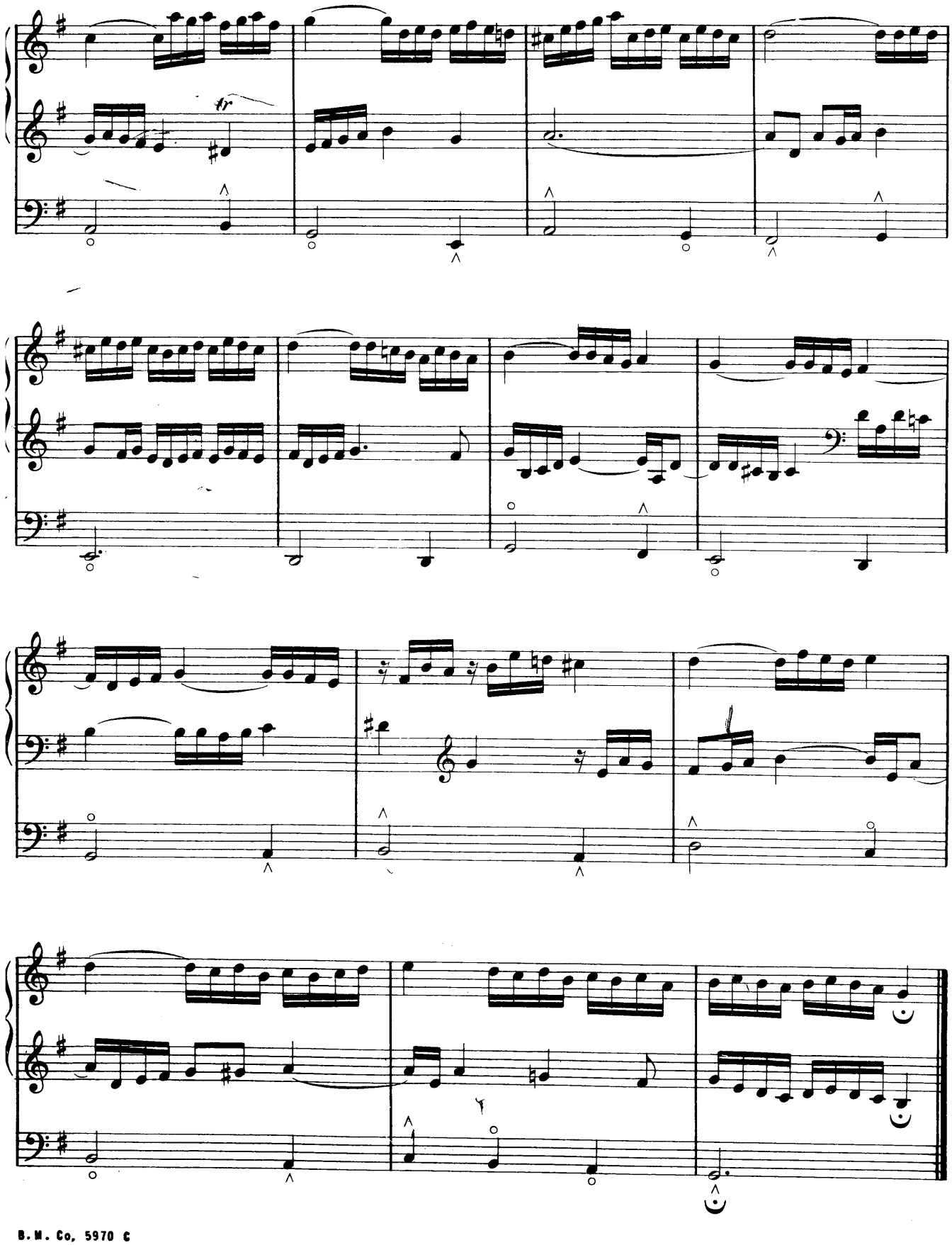
Choral Prelude

"O Lord our God, Thy sacred Word"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH



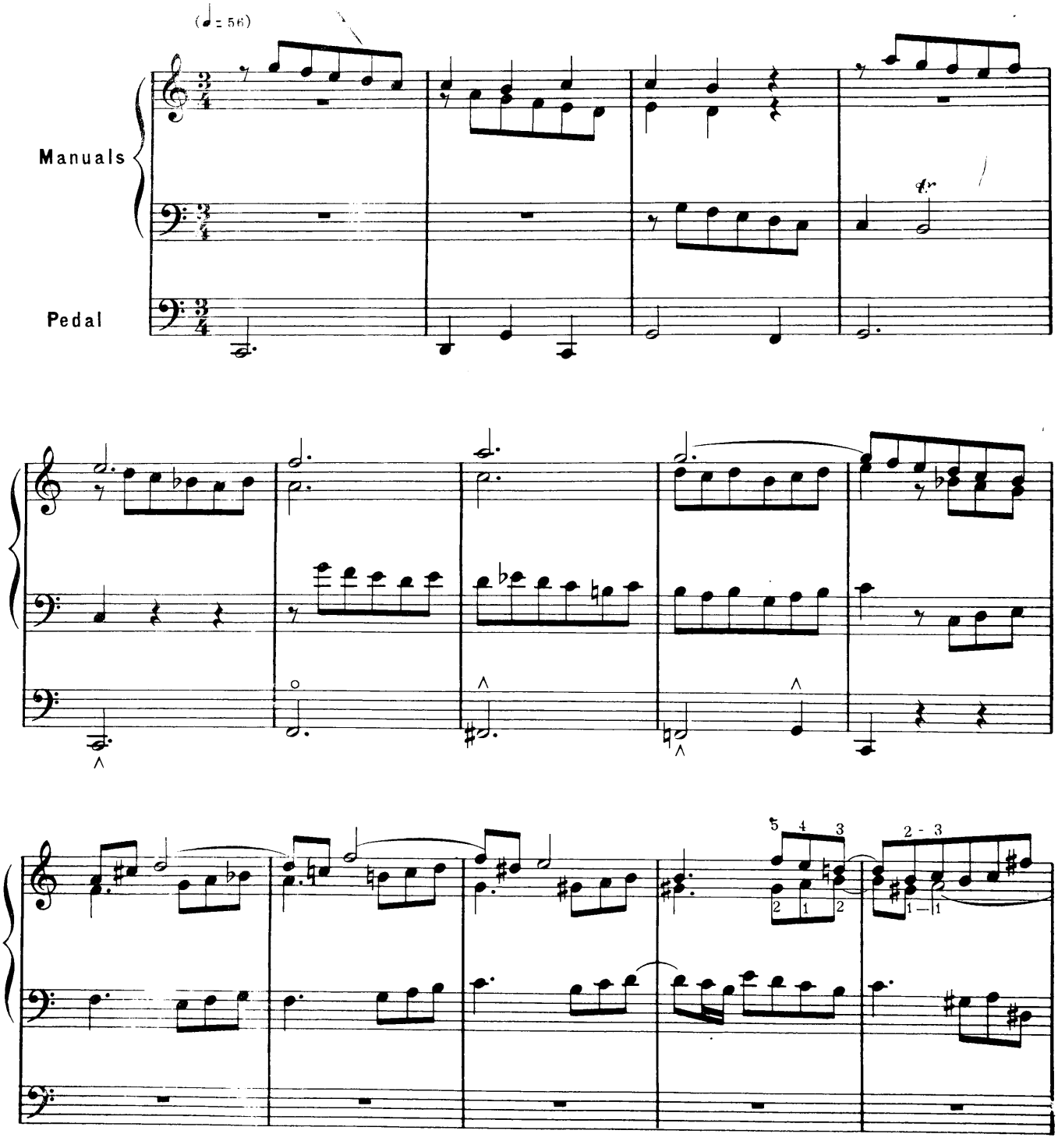


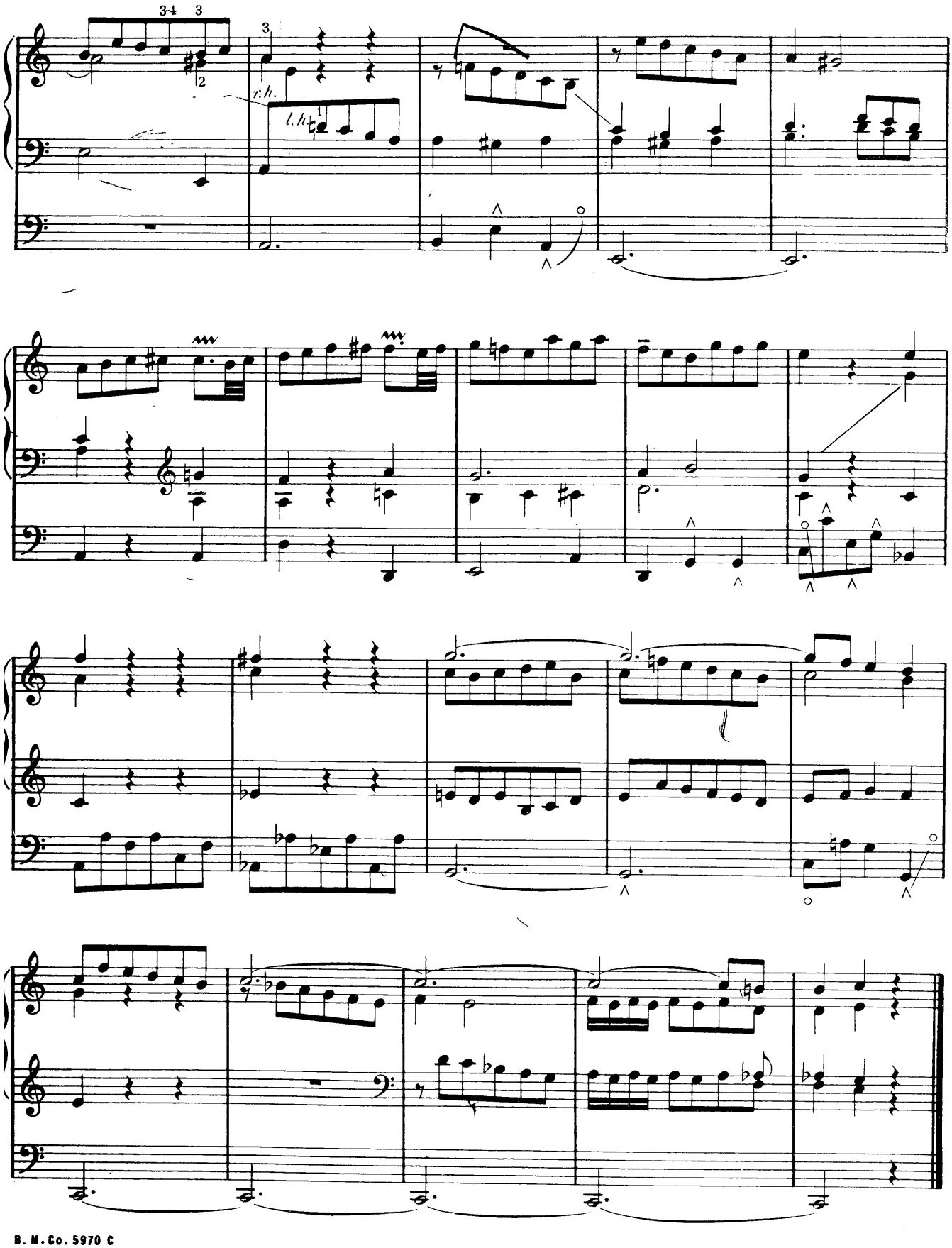
17
Prelude in C

Pro organo pleno

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH

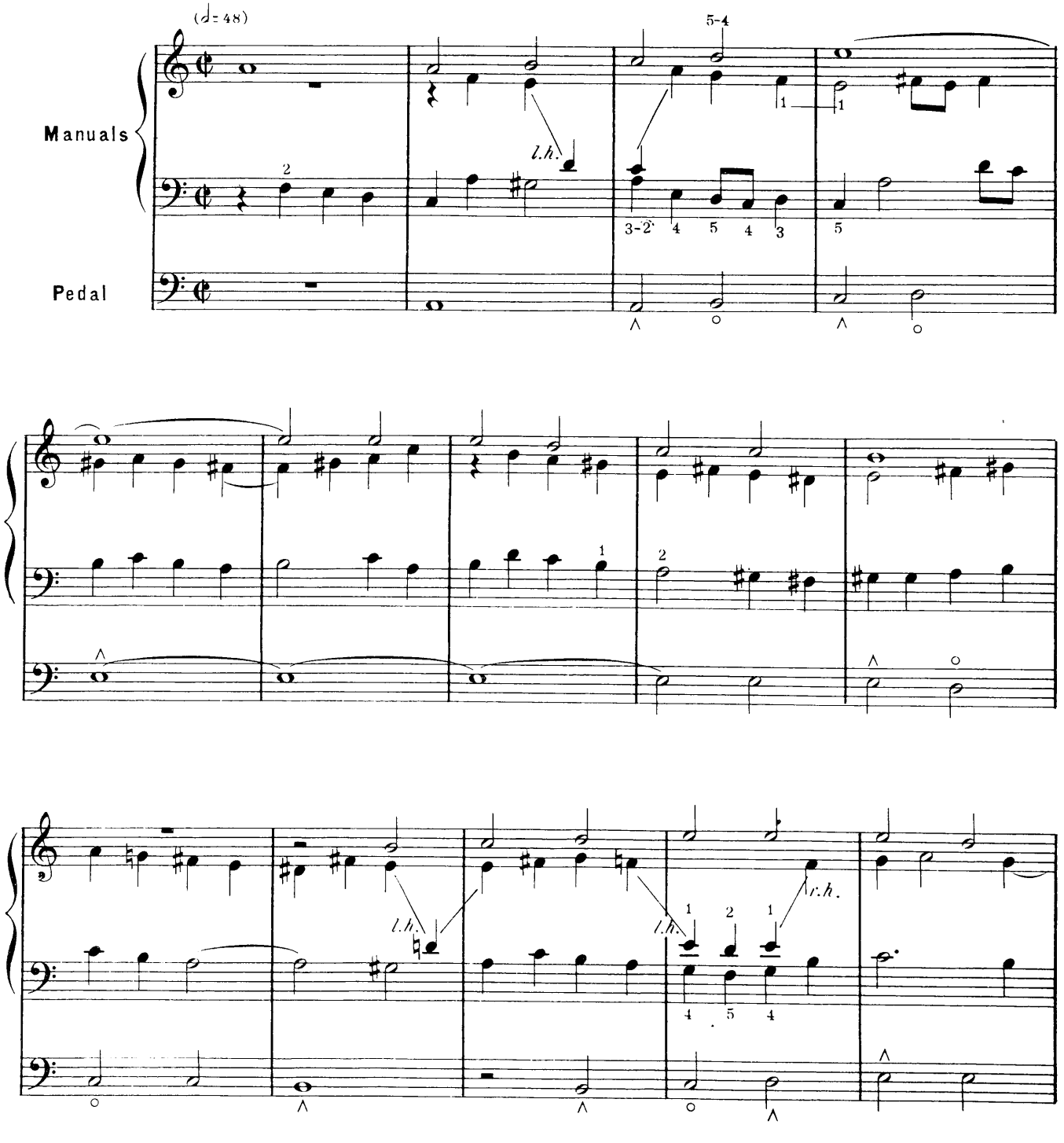


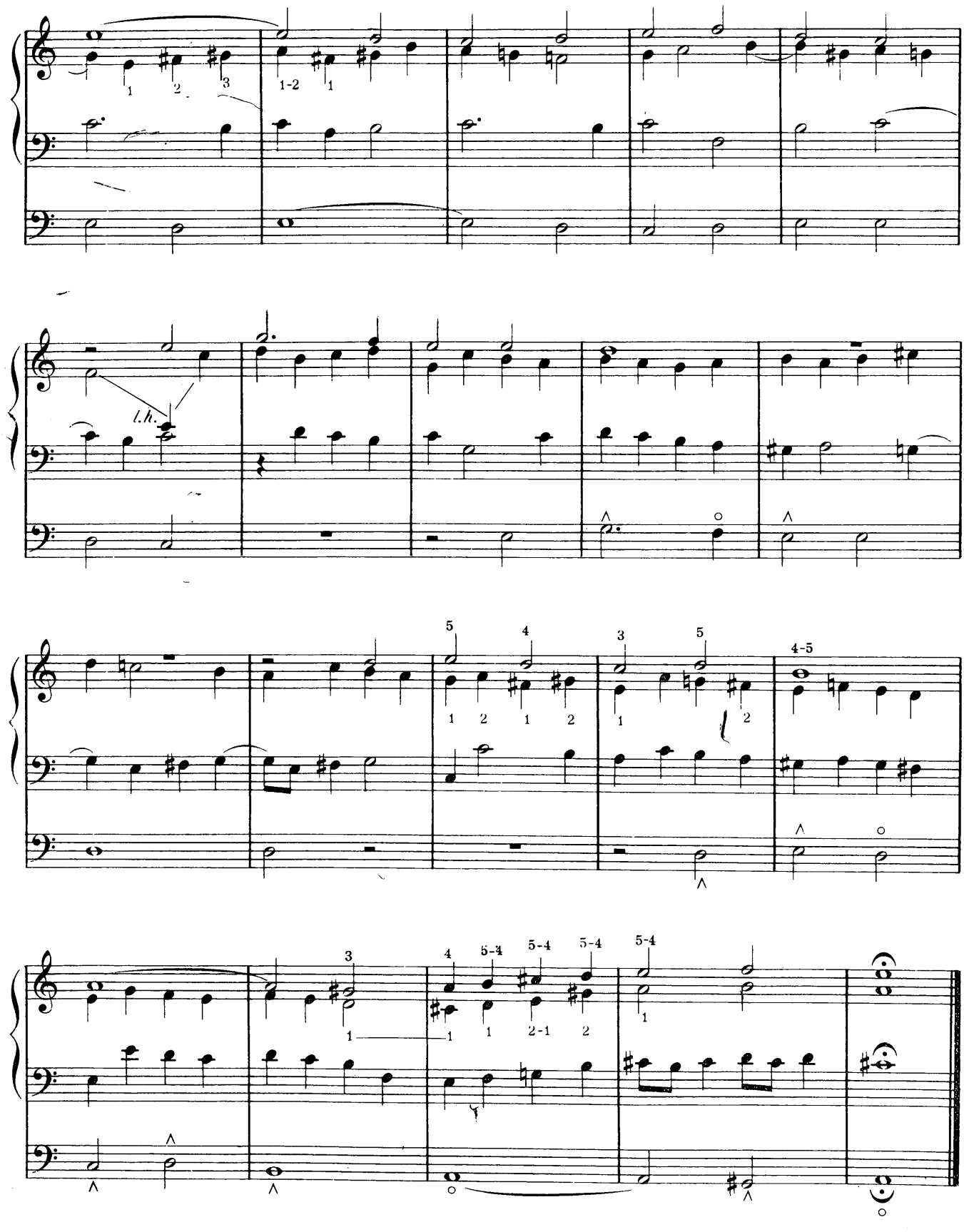


18
Choral Prelude
"To my beloved God"
Per Canonem

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




l.h.

19

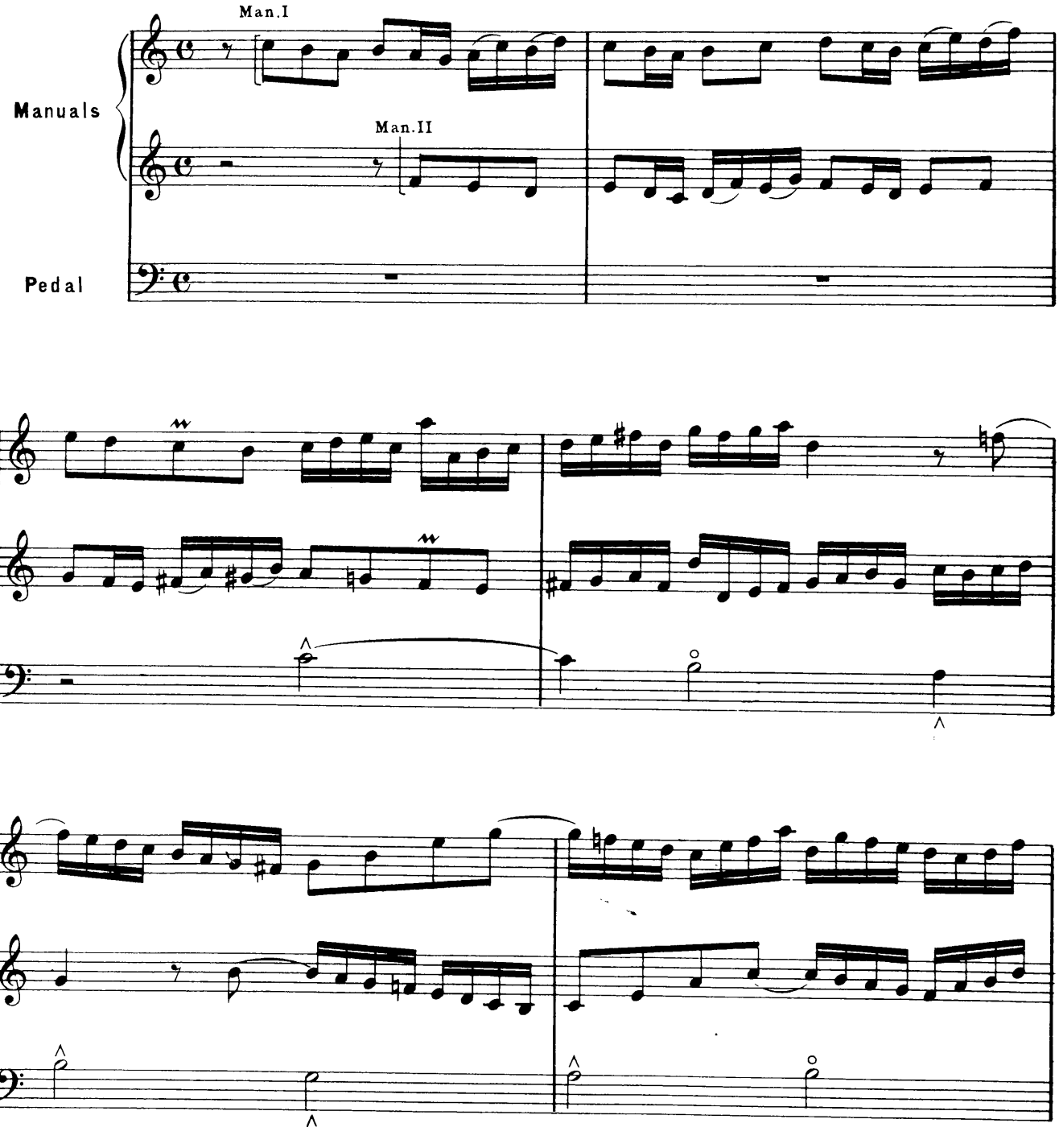
Canonic Variation

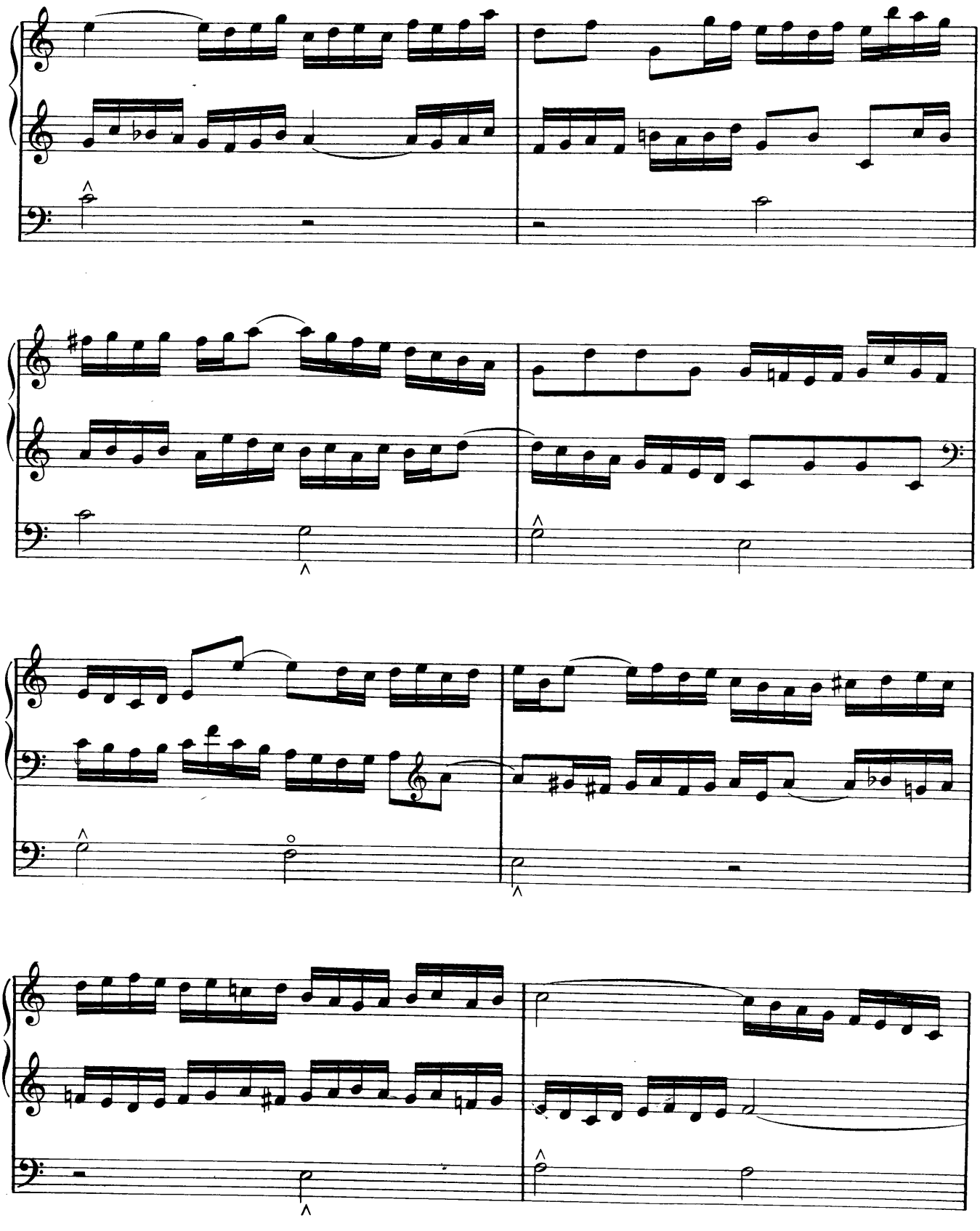
On the tune "From High Heaven"

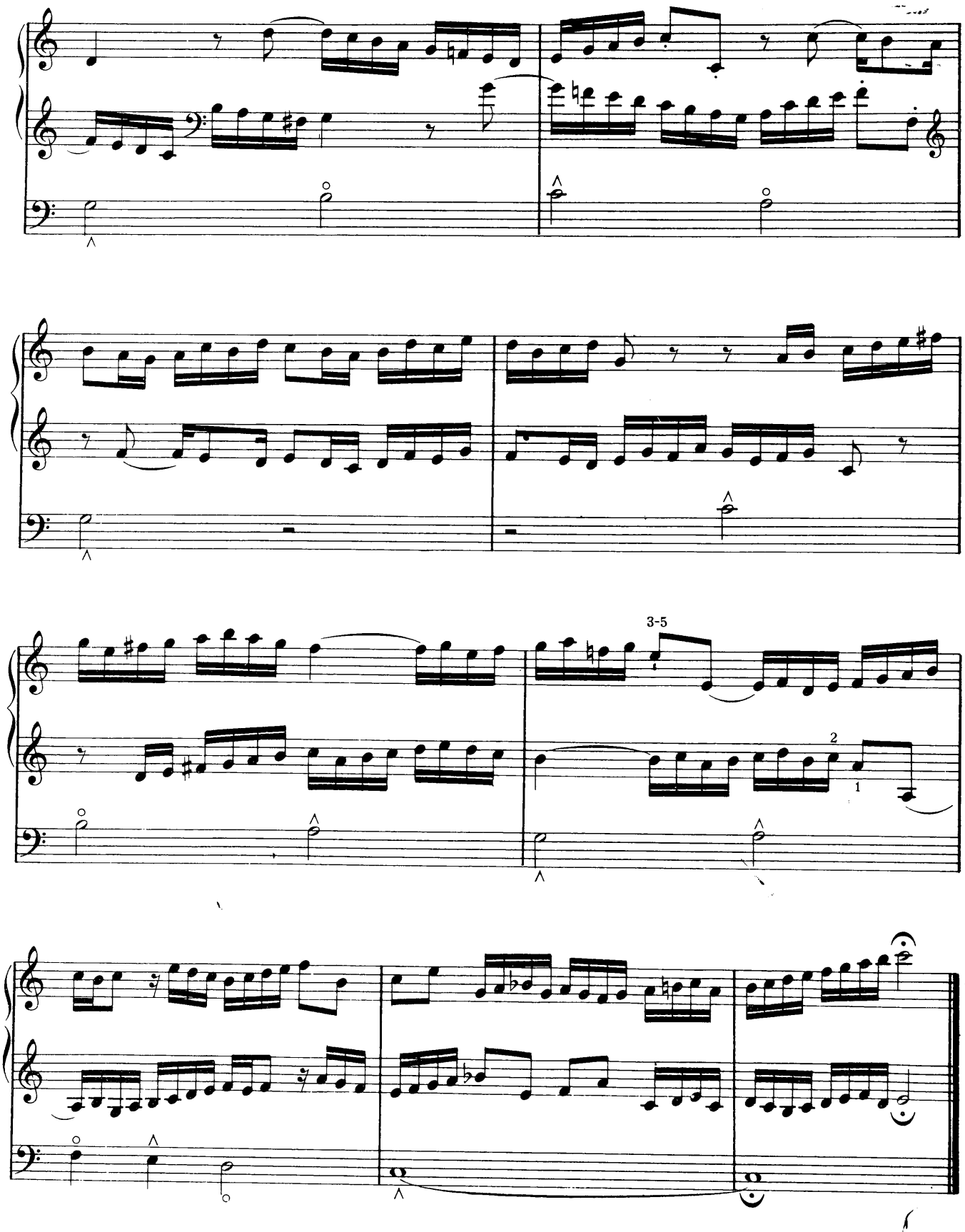
Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH

Alio modo in Canone alla Quinta (♩= 44)





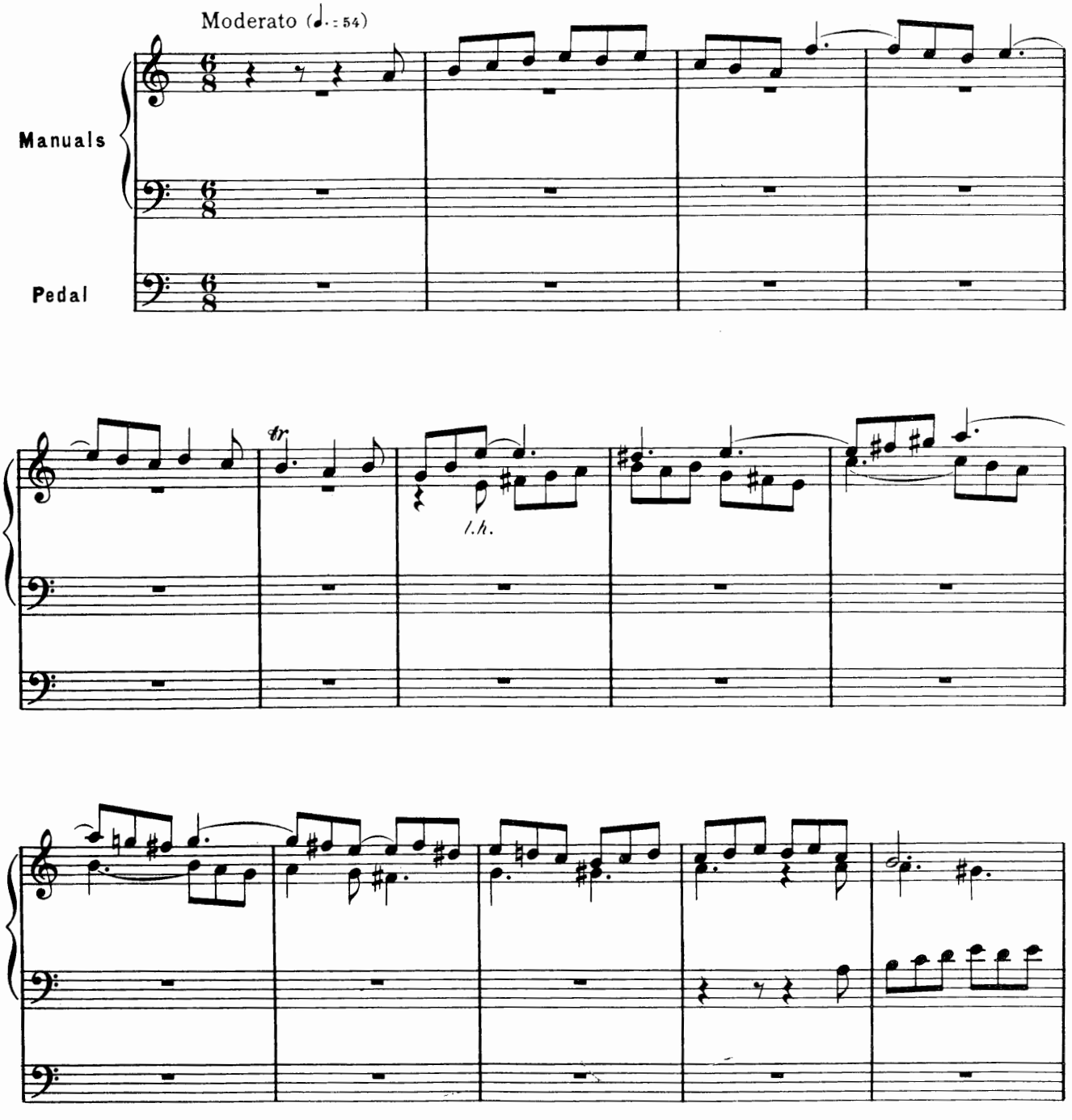

3-5
2
1

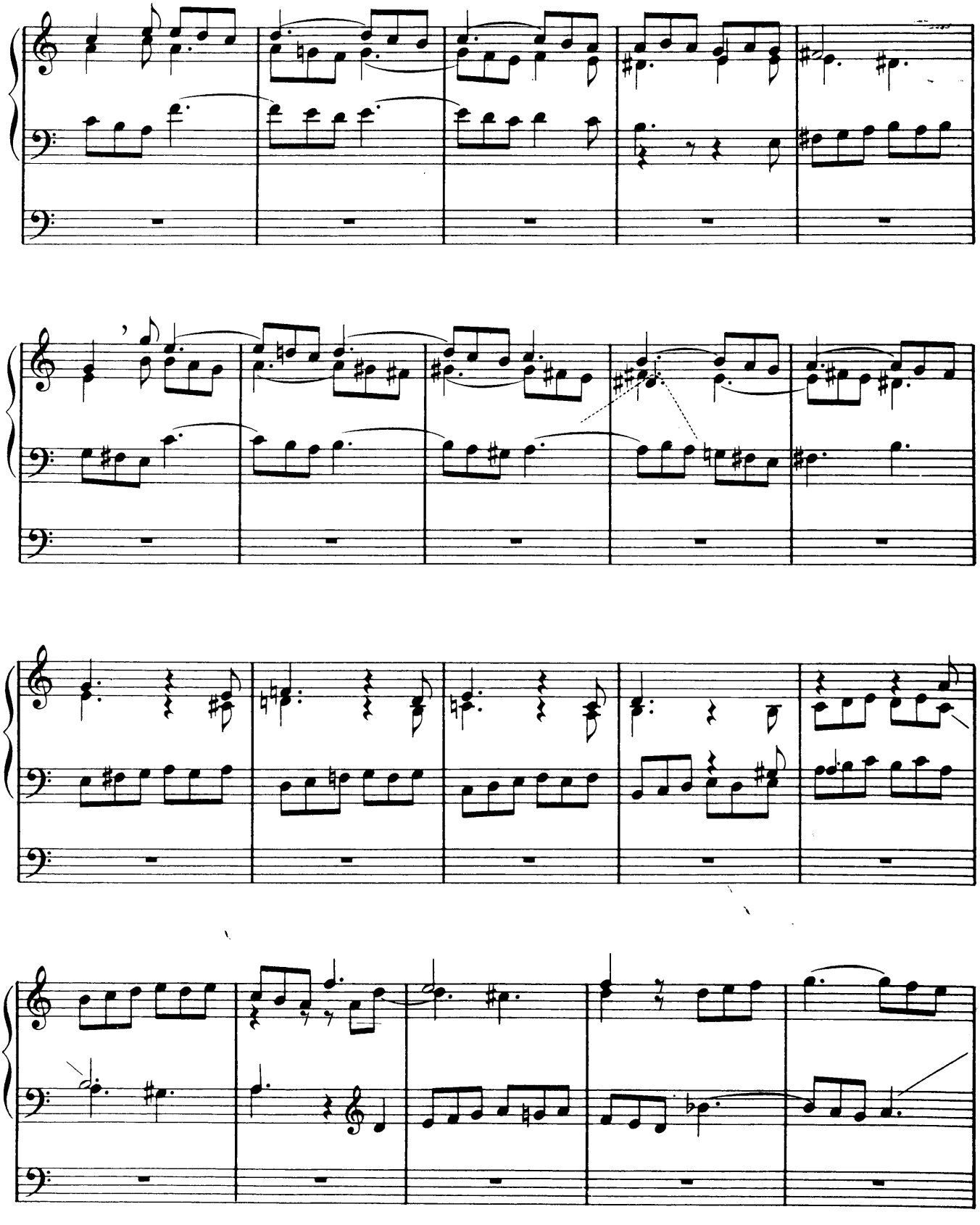
20

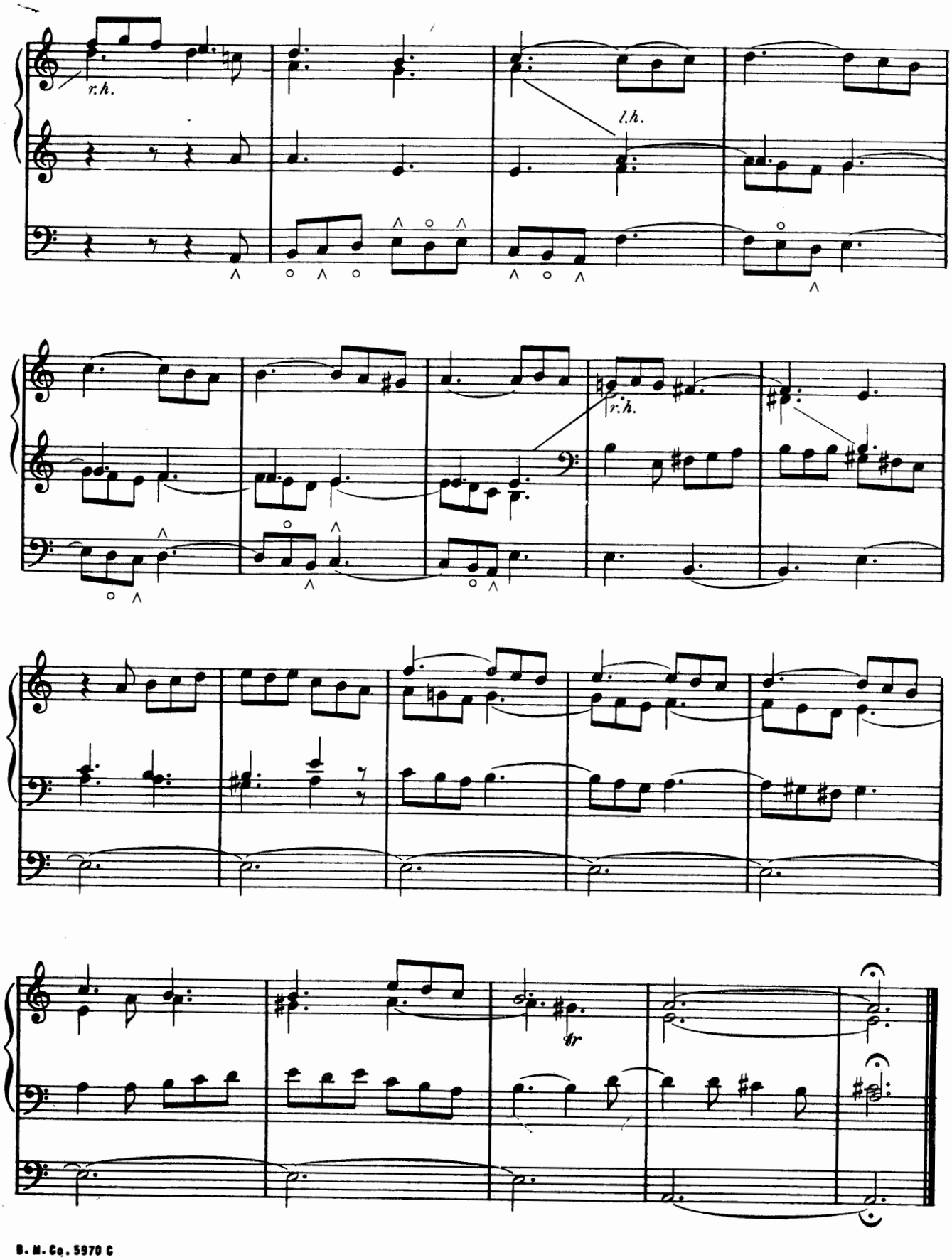
Fugue in A minor

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH






r.h.
l.h.
r.h.
tr

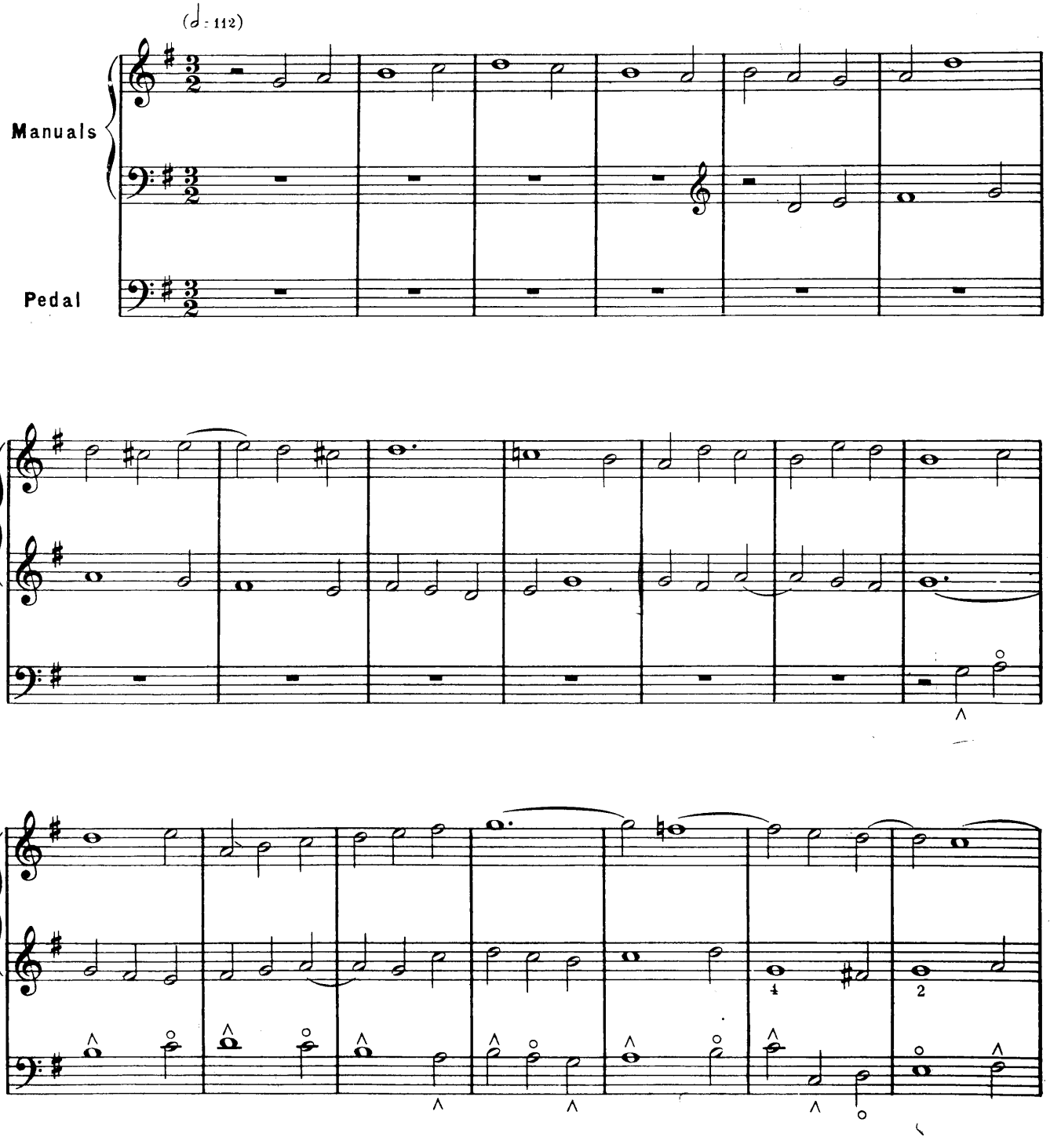
21

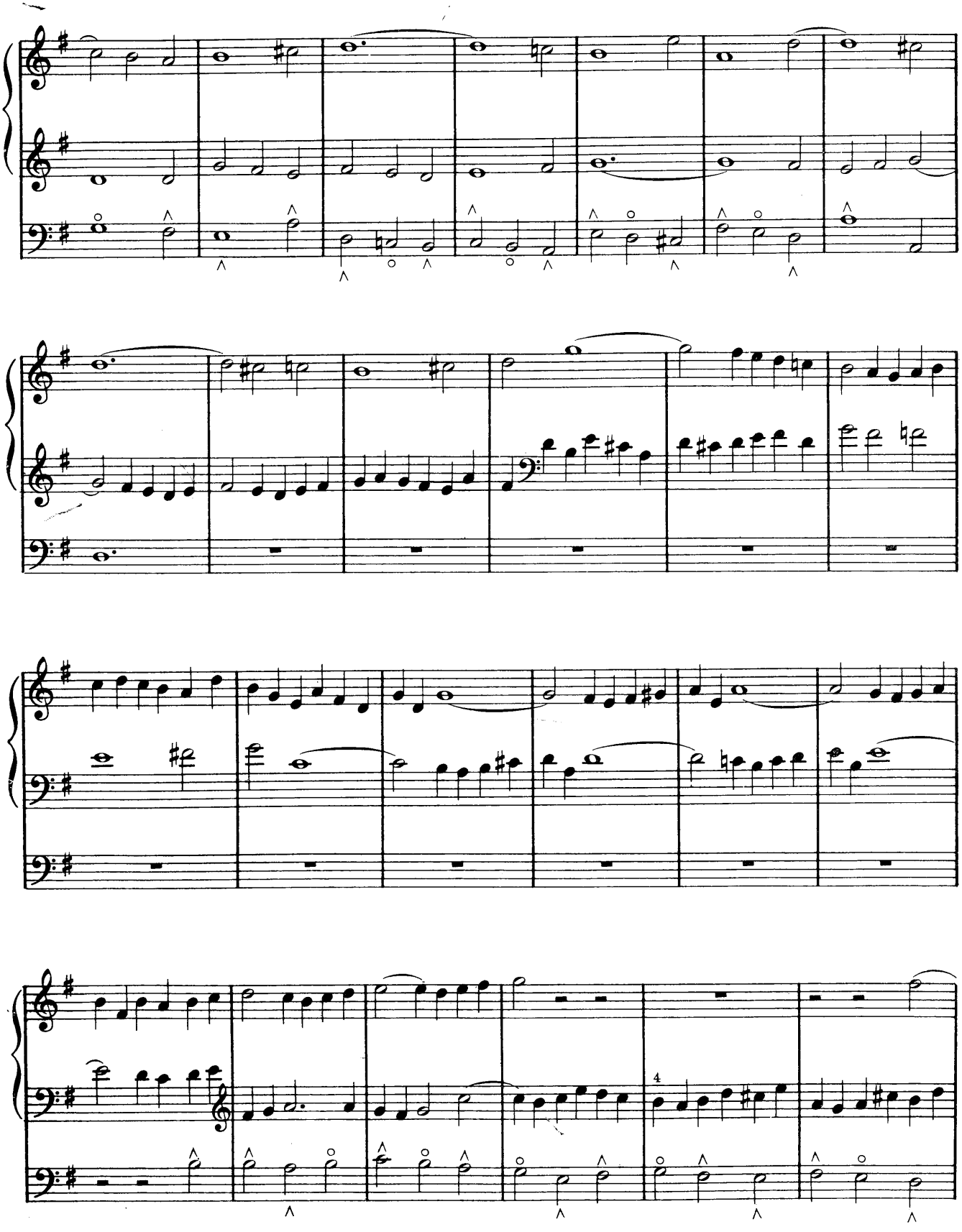
Fugue

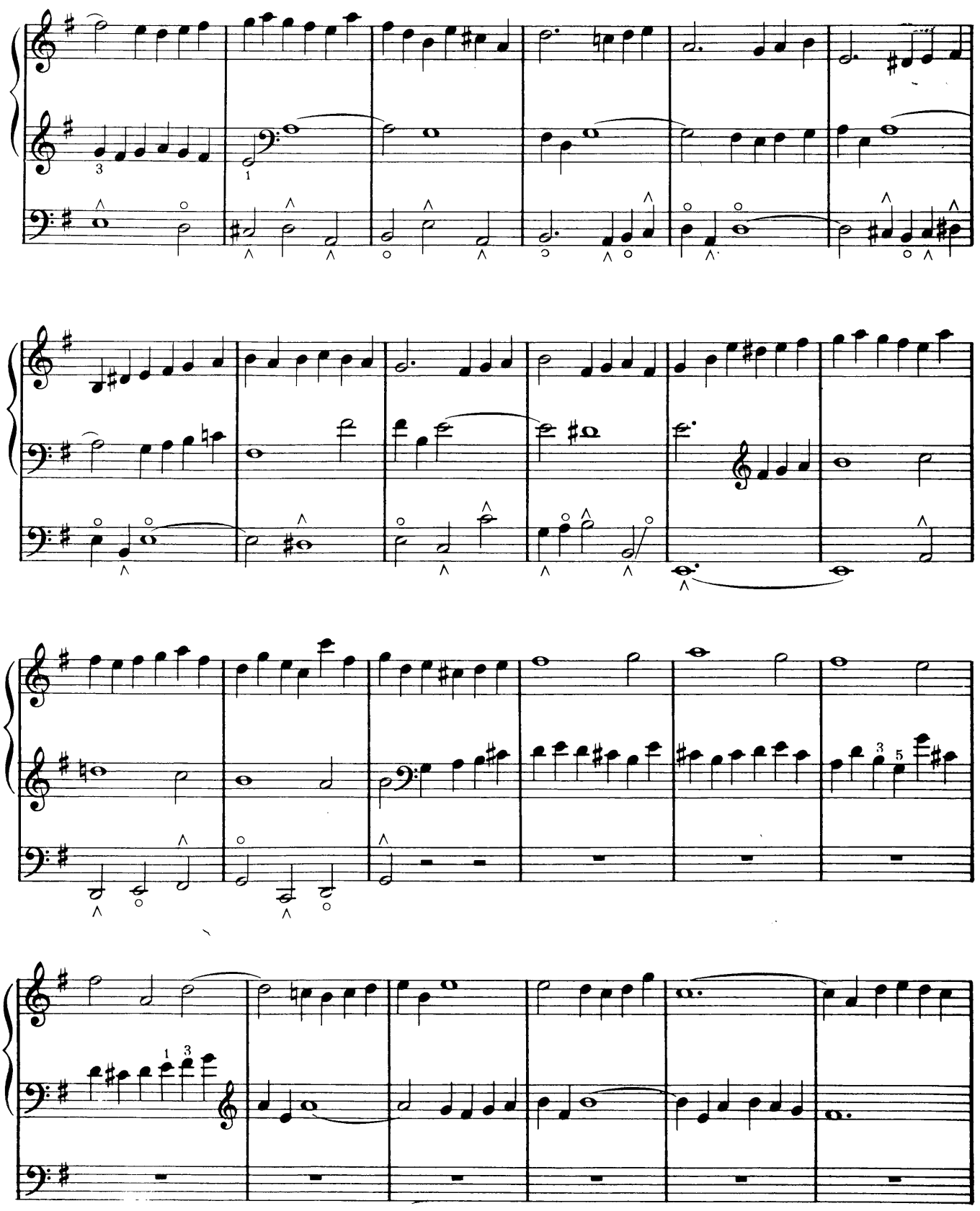
"To God alone be highest praise"

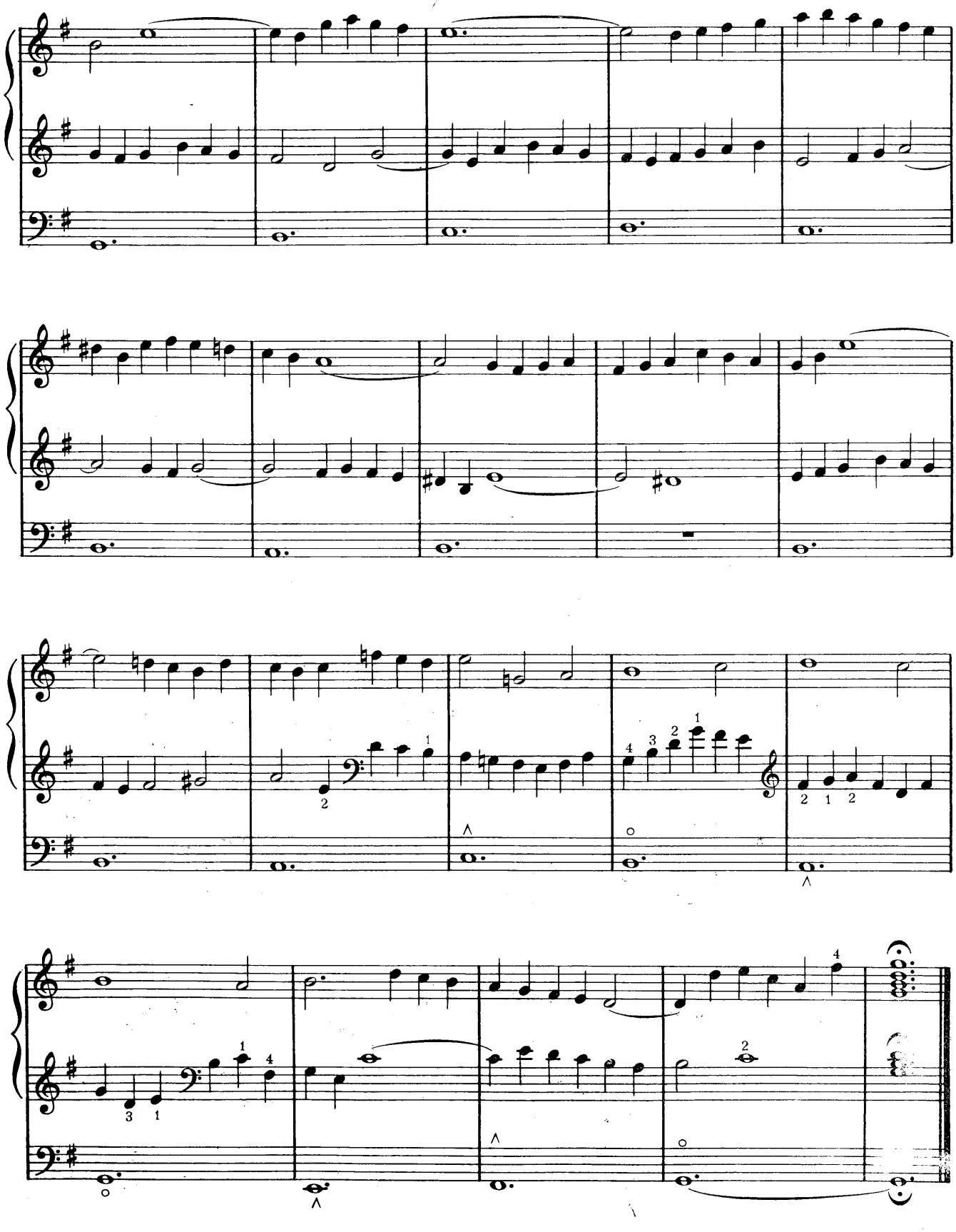
Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH







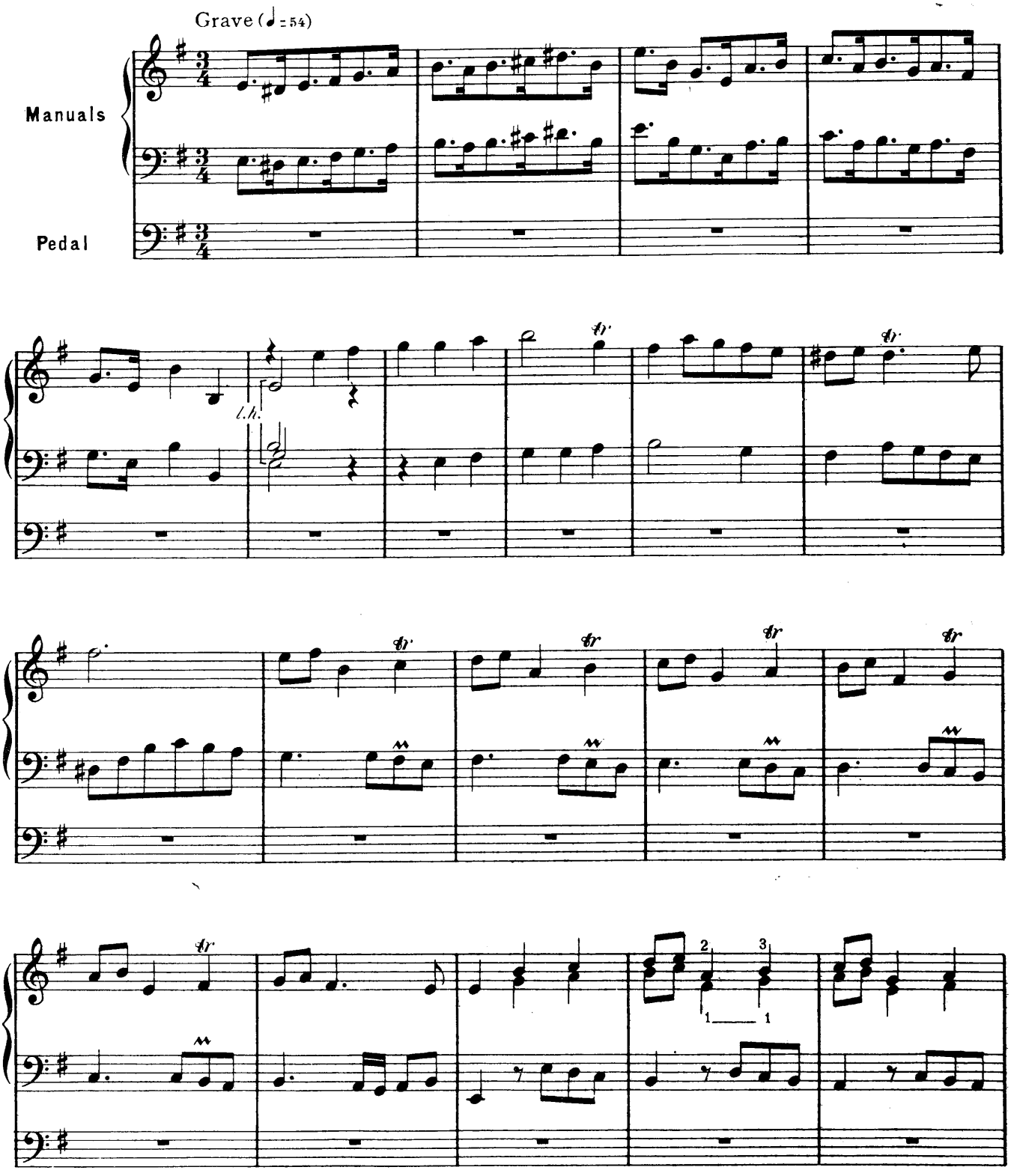


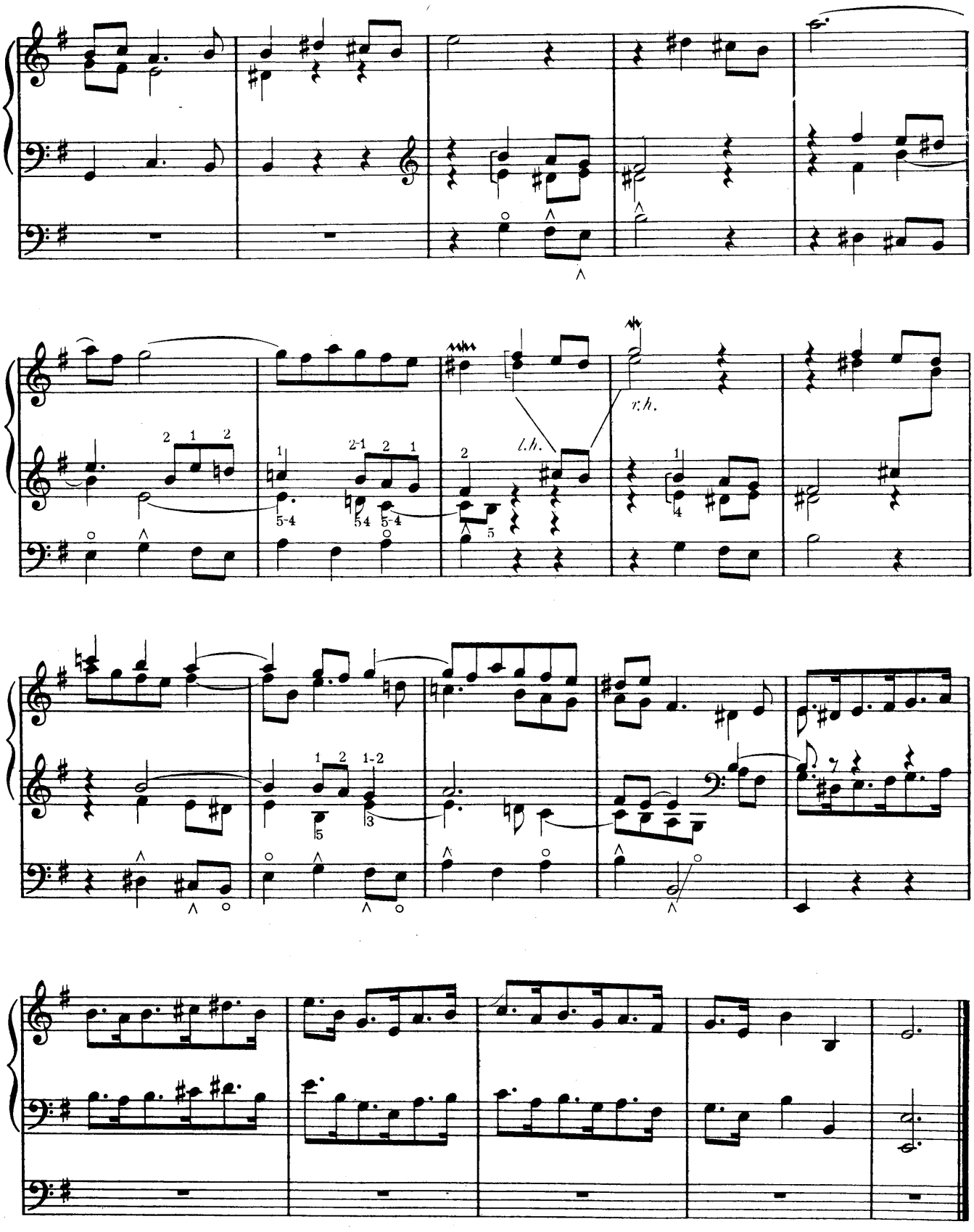
22
Adagio

From 1st Concerto

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH

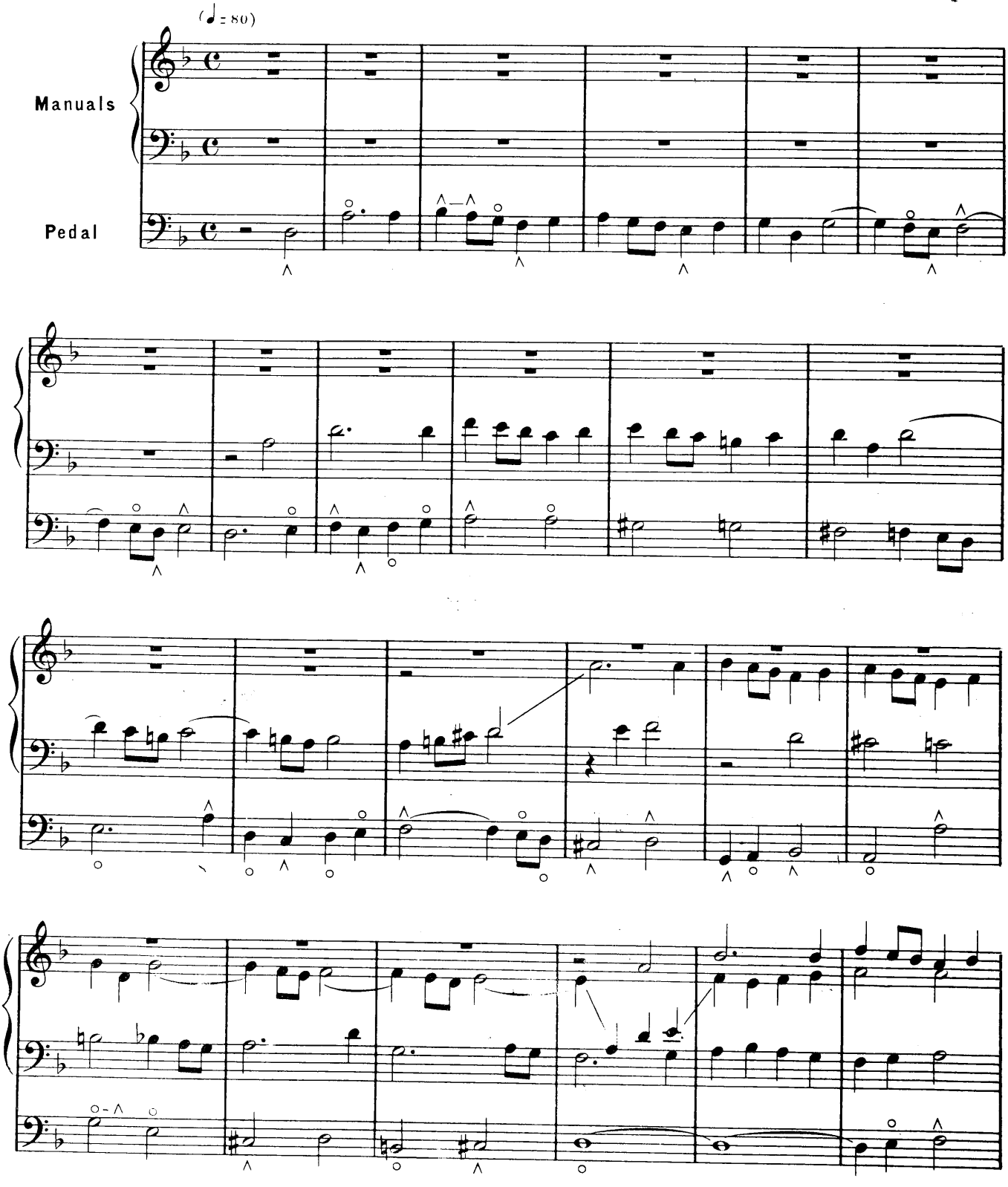


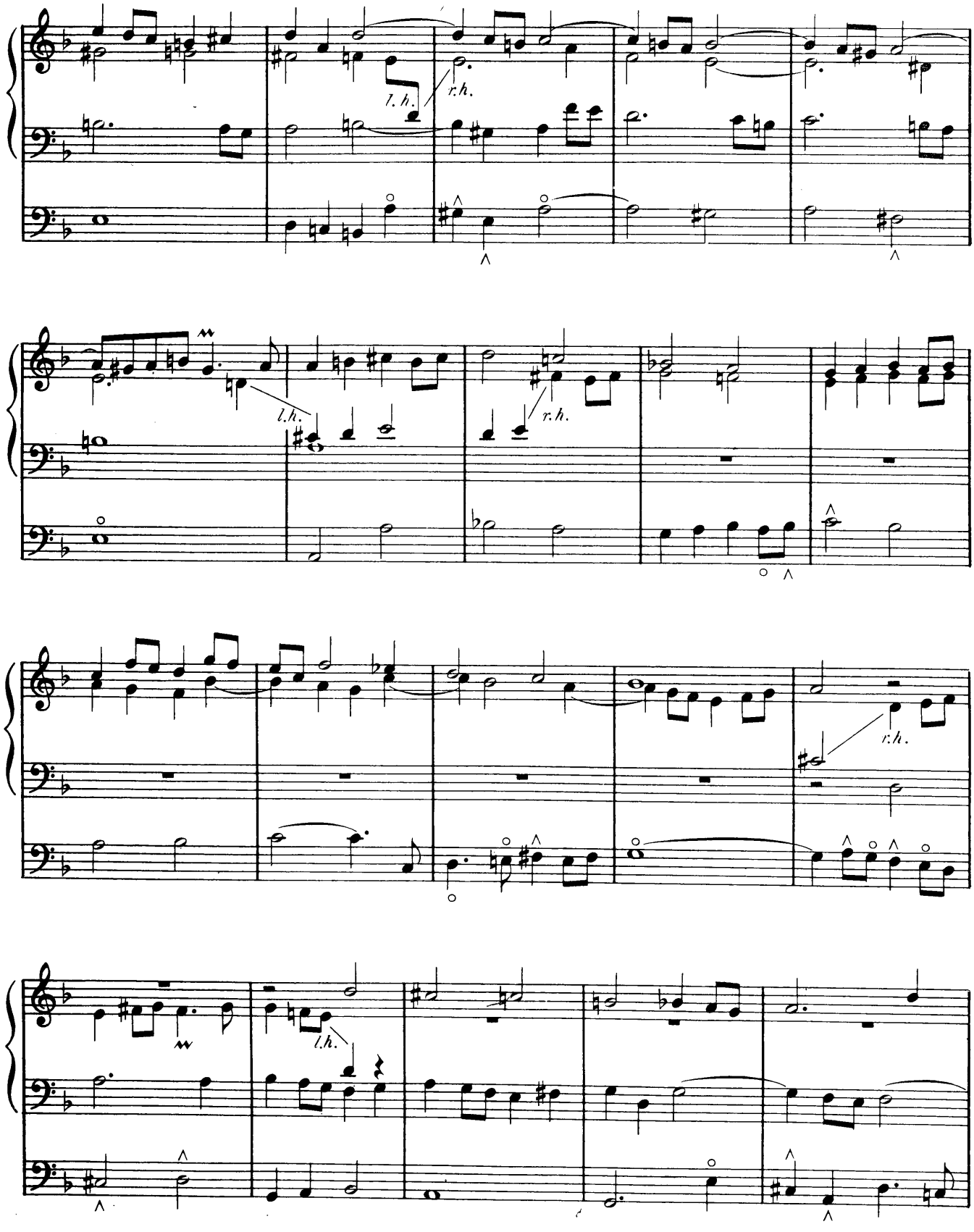

r.h.
l.h.

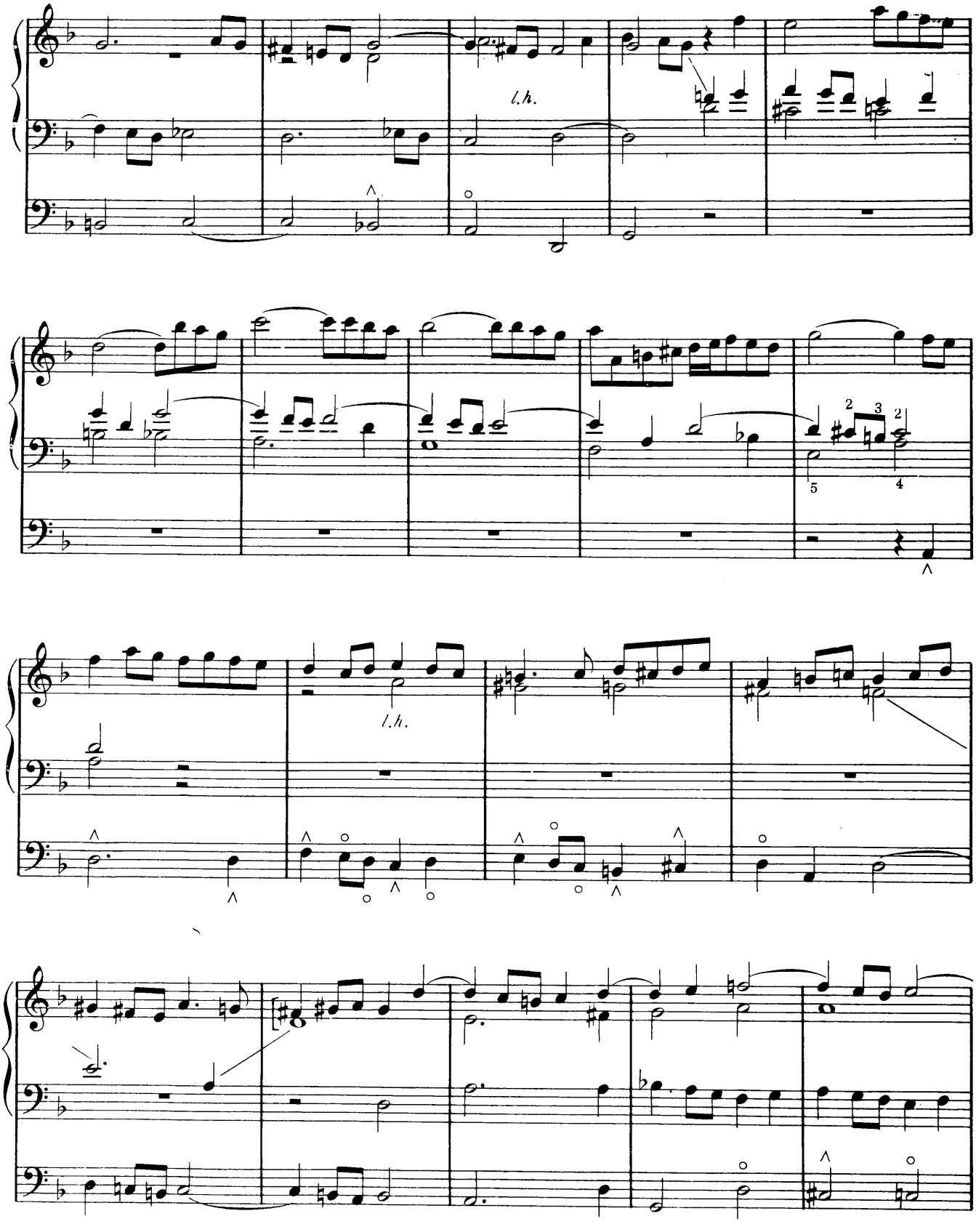
23
Canzona

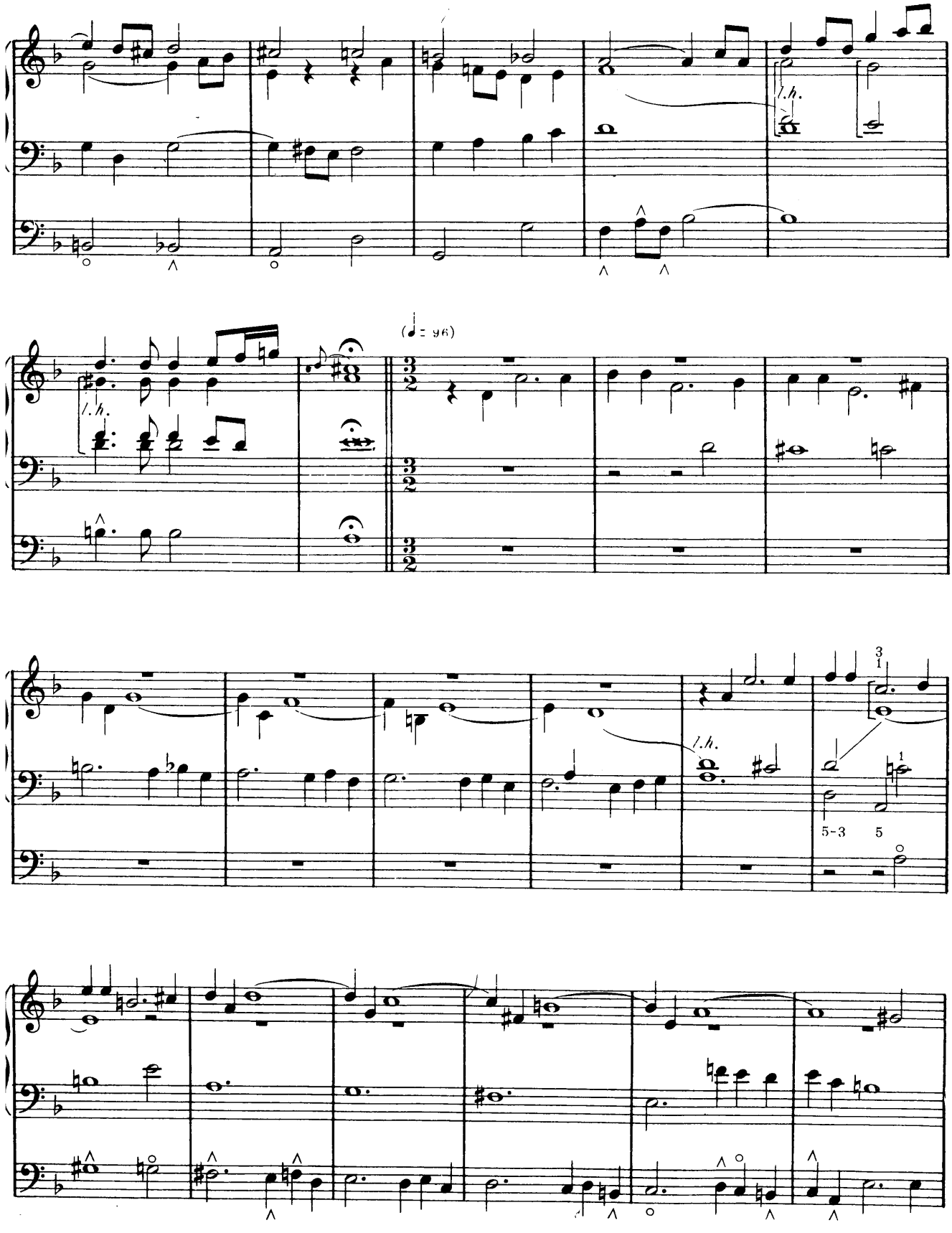
Edited by Edward Shippen Barnes

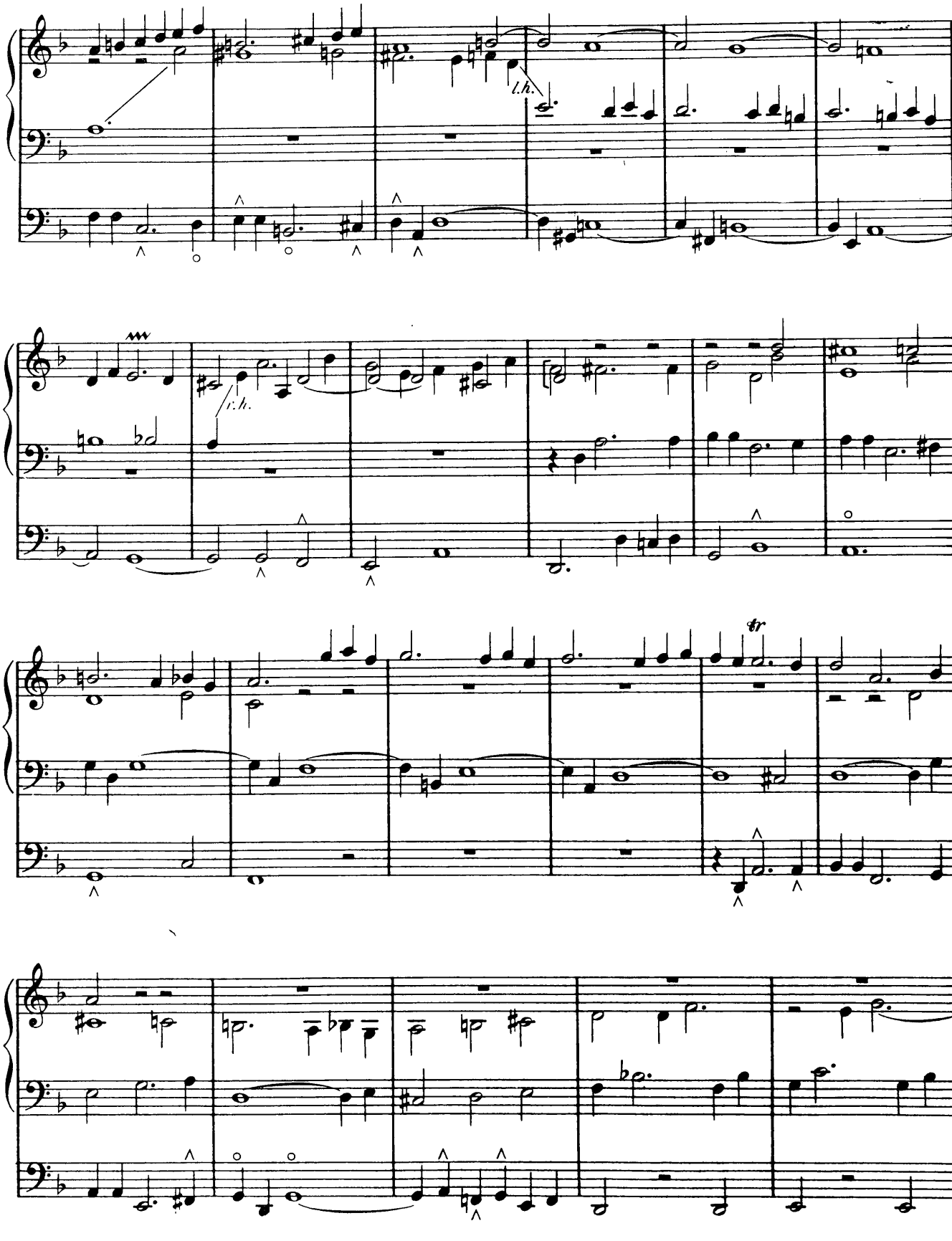
JOHANN SEBASTIAN BACH

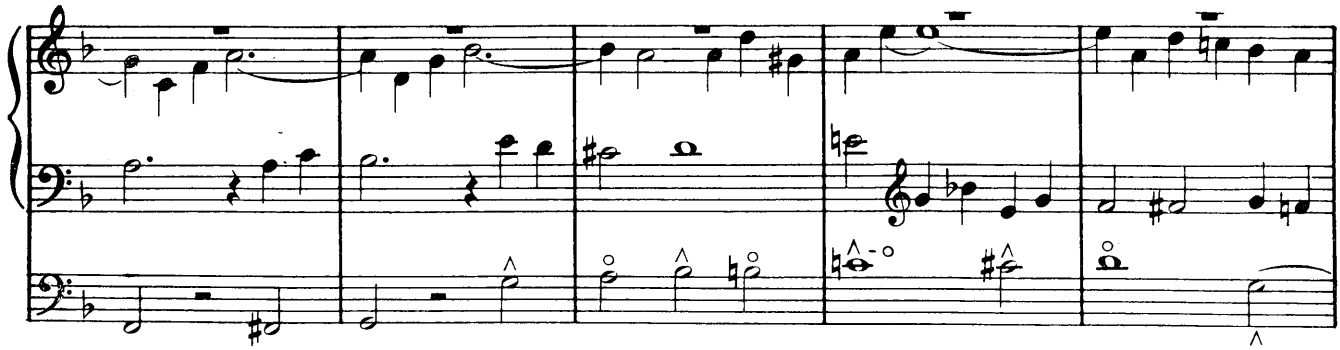


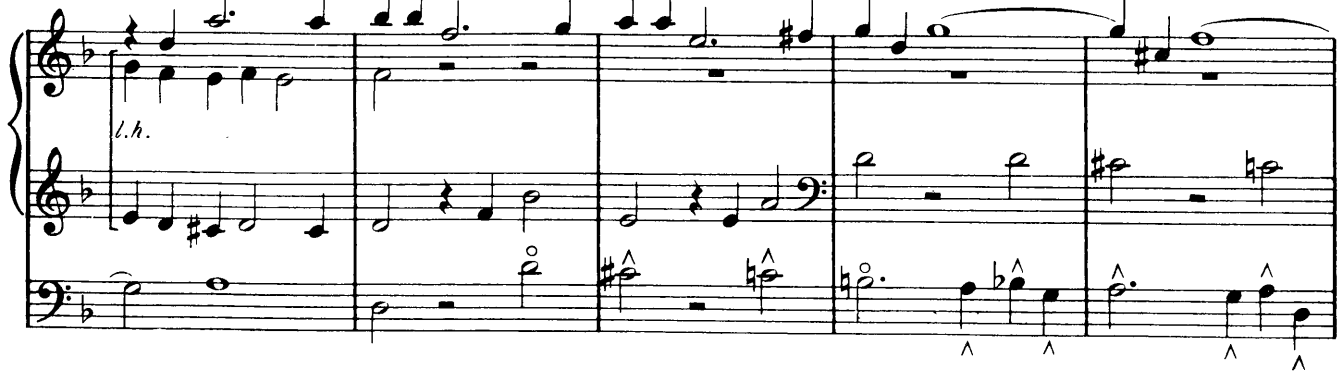

l. h.
r. h.
l. h.
r. h.
r. h.
l. h.

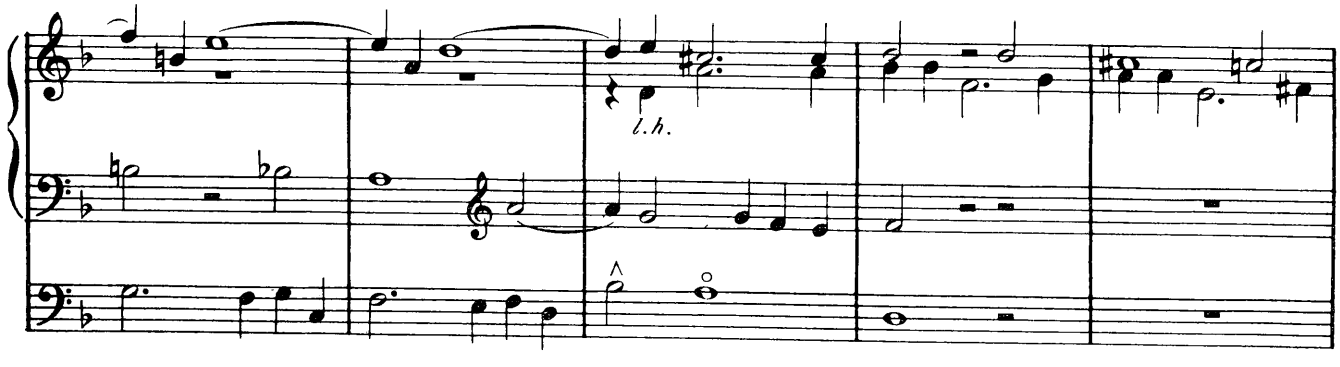

l.h.
l.h.

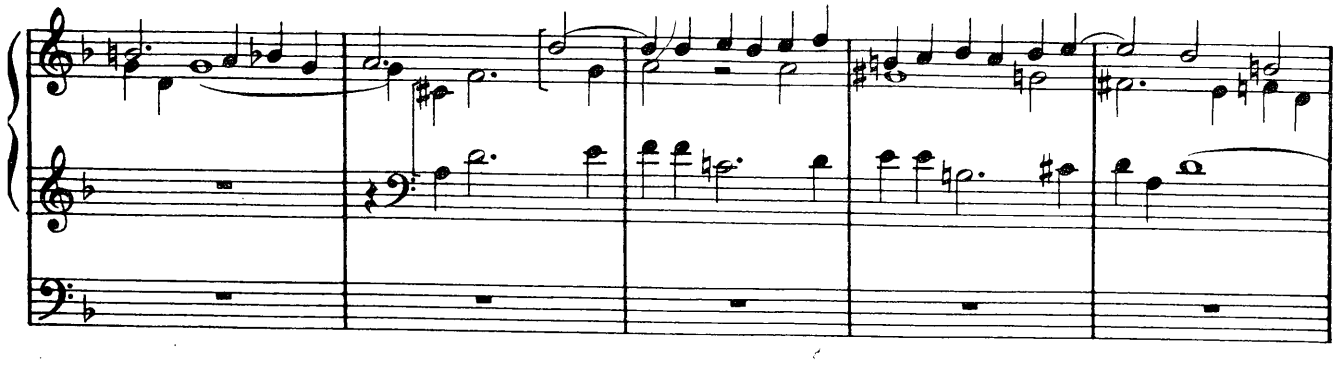

l.h.
(♩ = 96)
3/2
l.h.
5-3 5

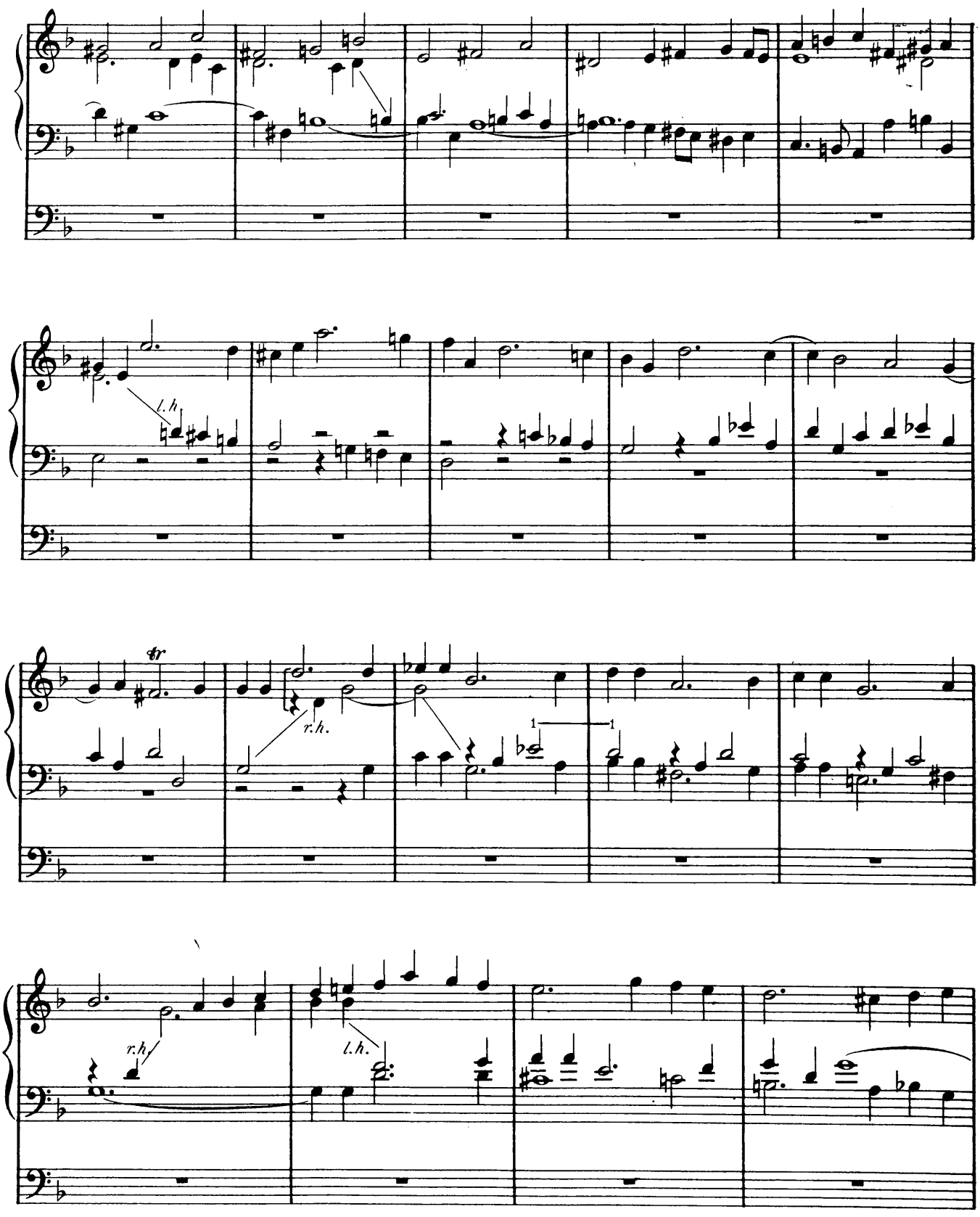

l.h.
ww
l.h.
tr

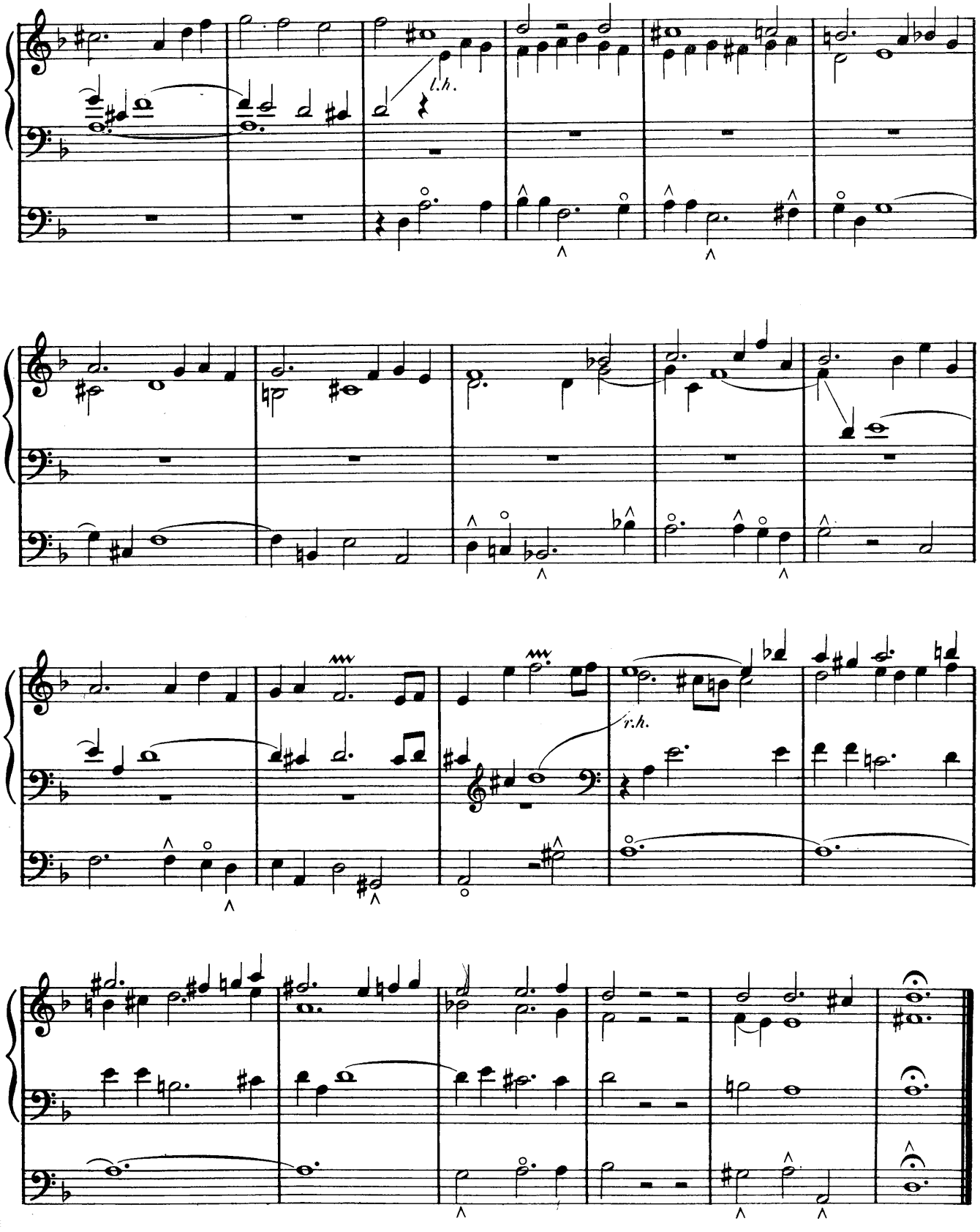



l.h.


l.h.




l.h.
tr
r.h.
1
1
r.h.
l.h.


l.h.
r.h.

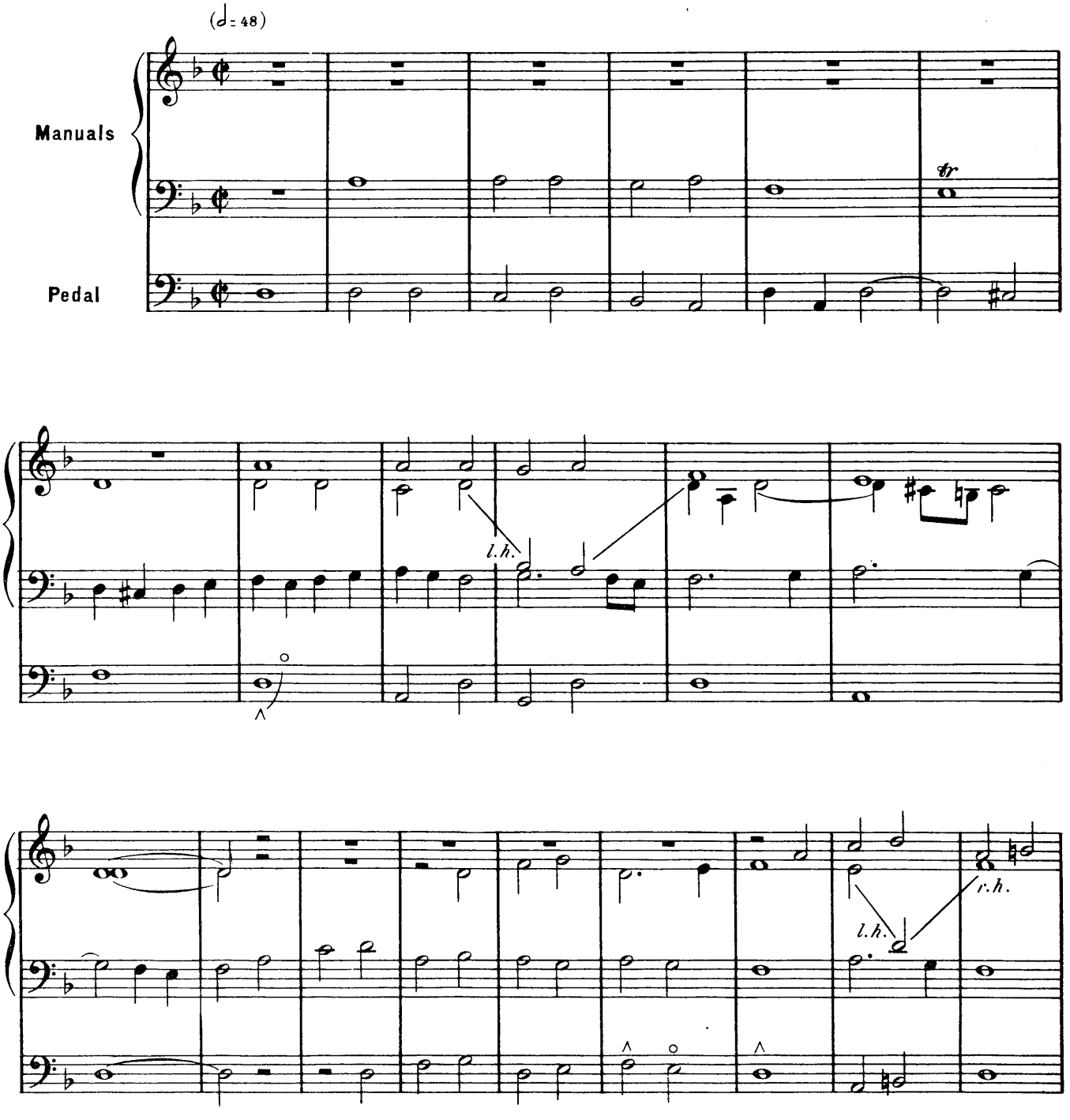
24

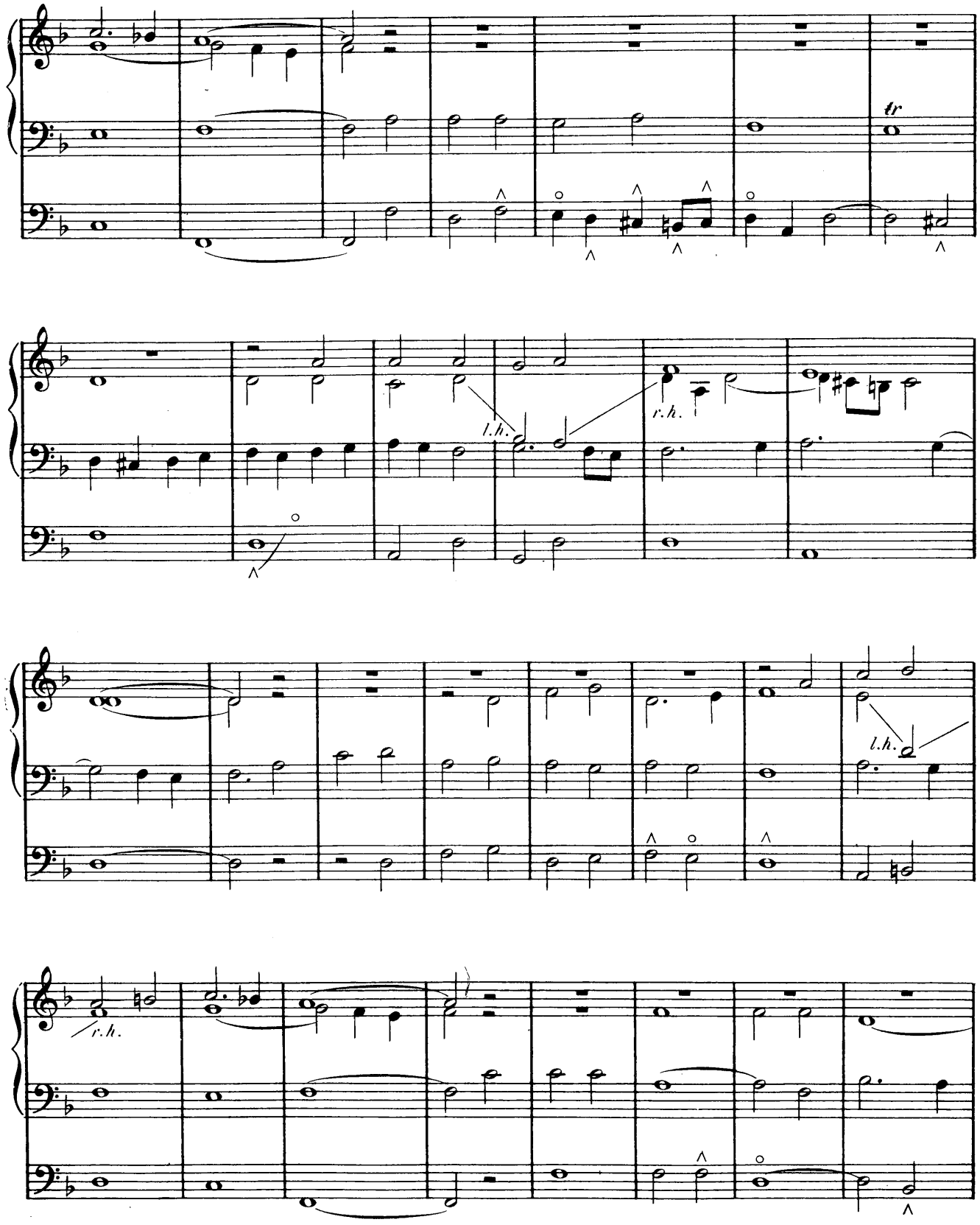
Fugue

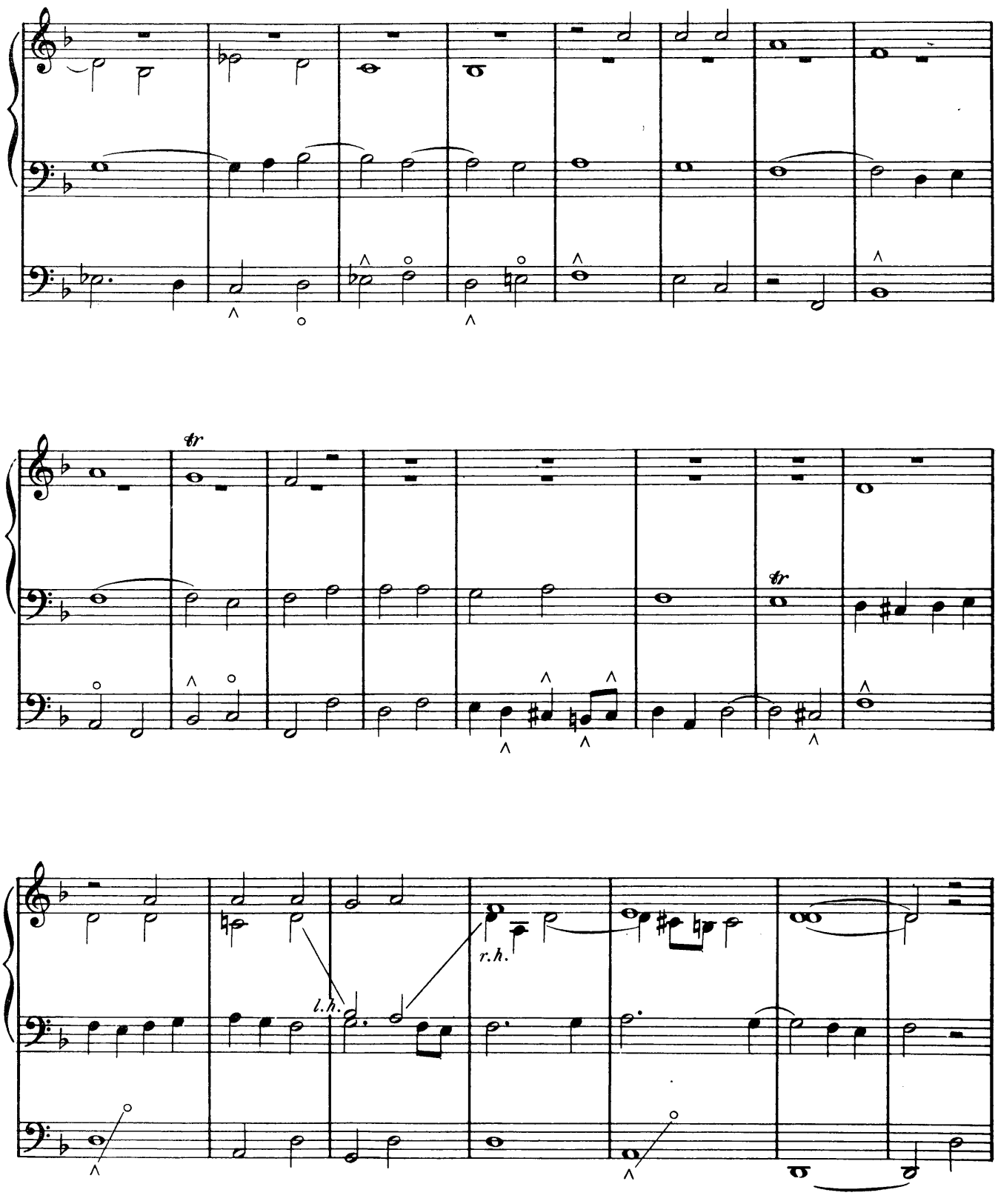
On the Choral: "In Adam's fall"

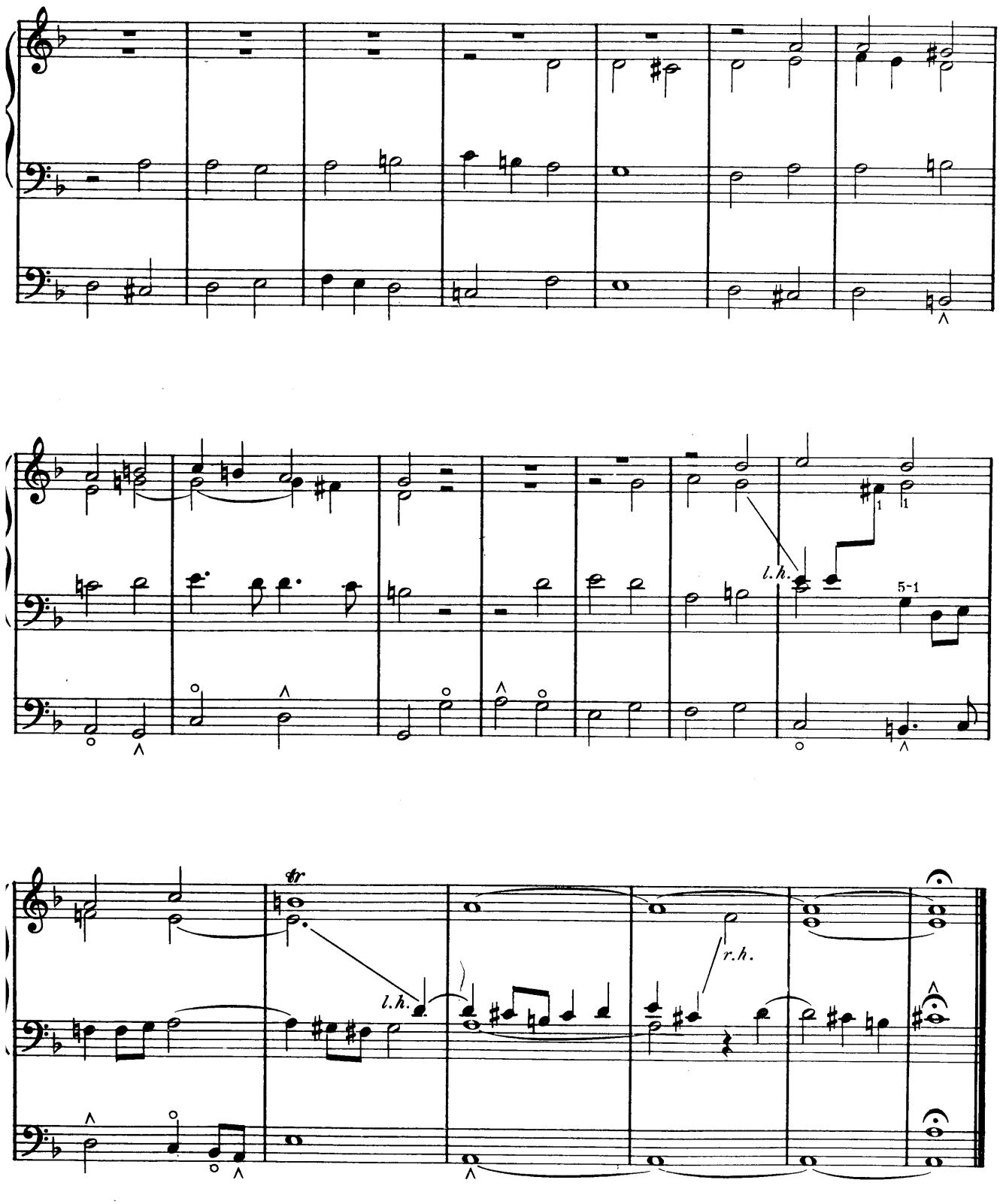
Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




tr
l.h.
r.h.
l.h.
r.h.

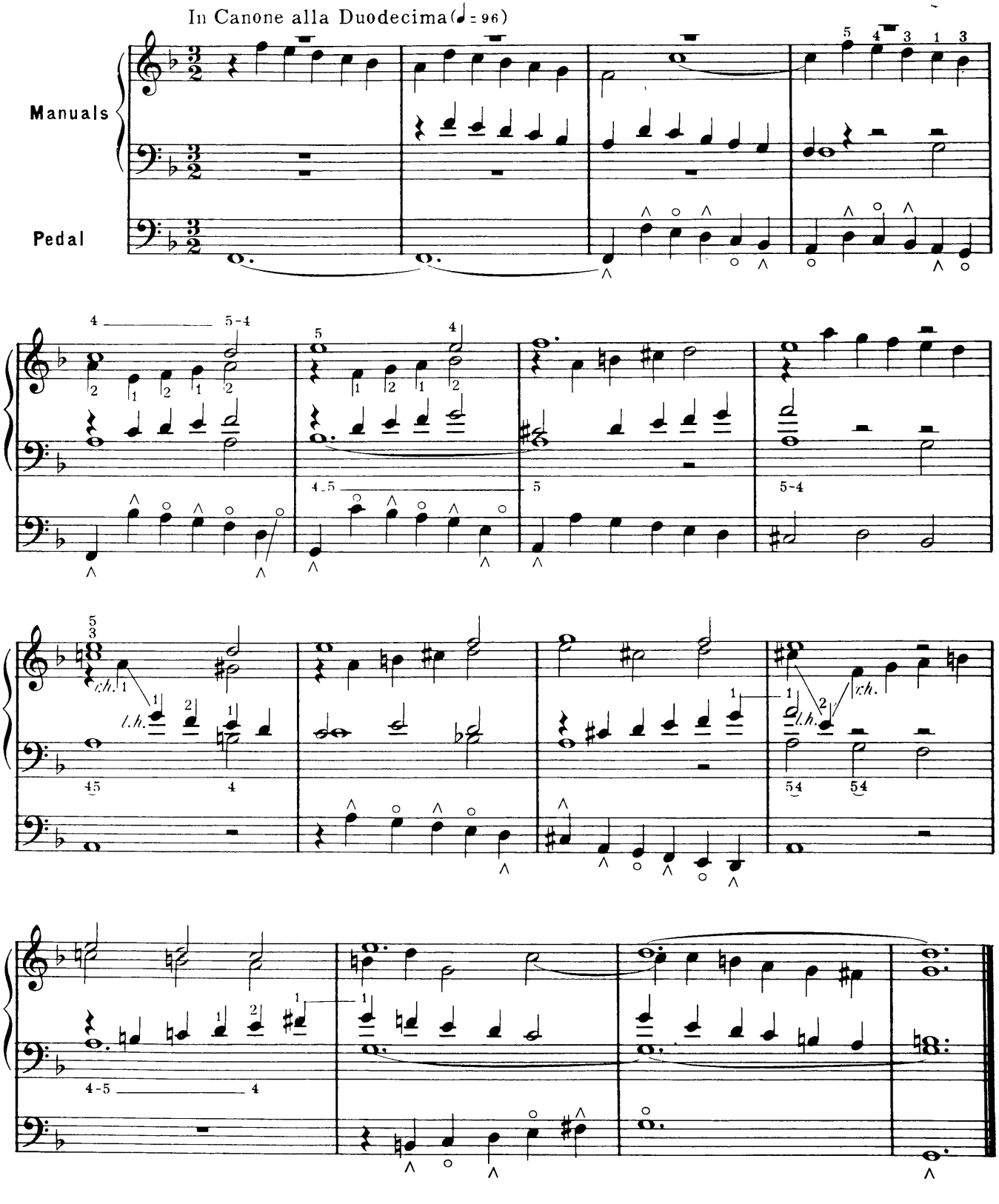

tr
tr
l.h.
r.h.


l.h.
5-1
tr
l.h.
r.h.

25
Choral Prelude
"O Christ, Thou Lamb of God"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH



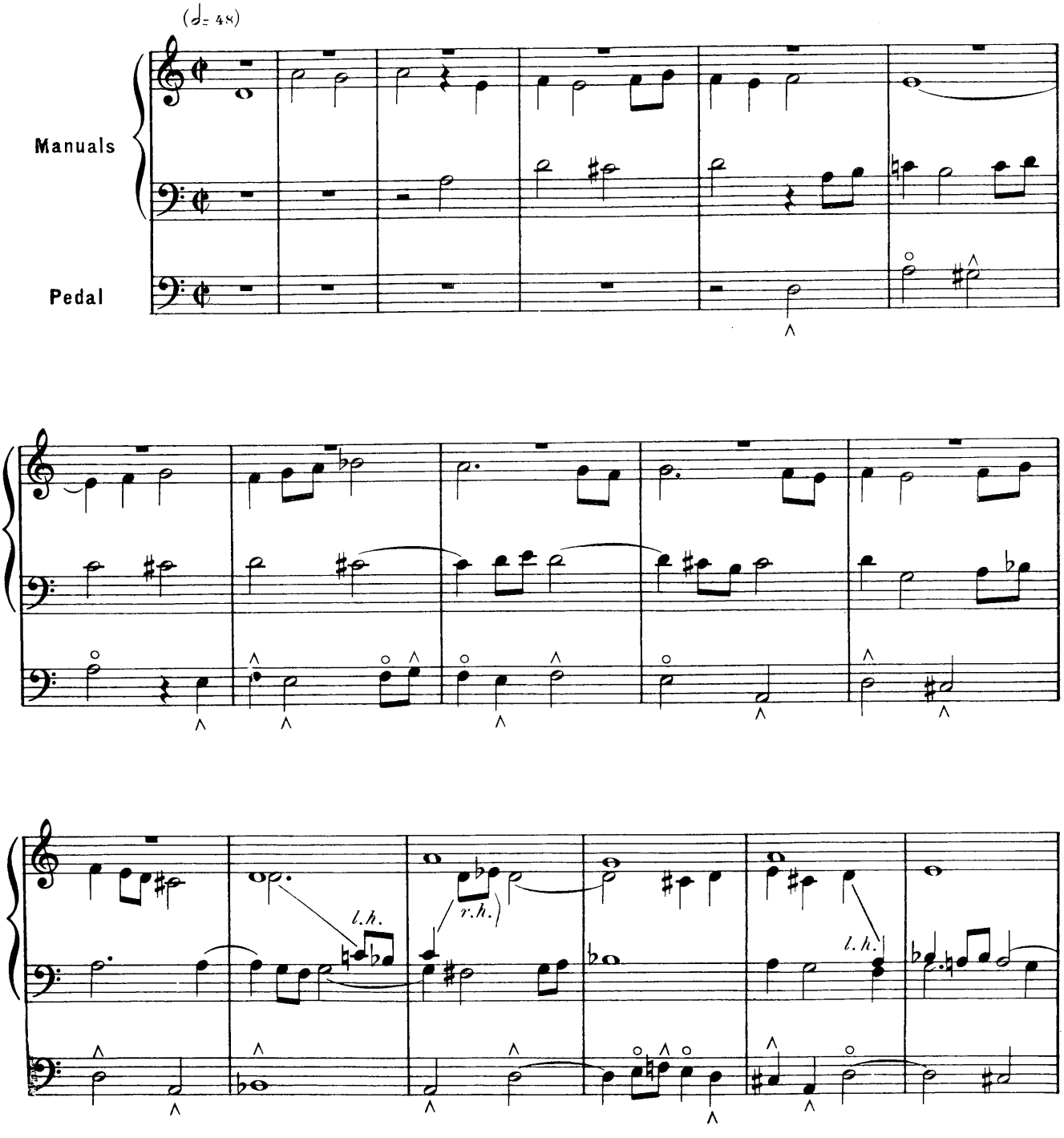
26

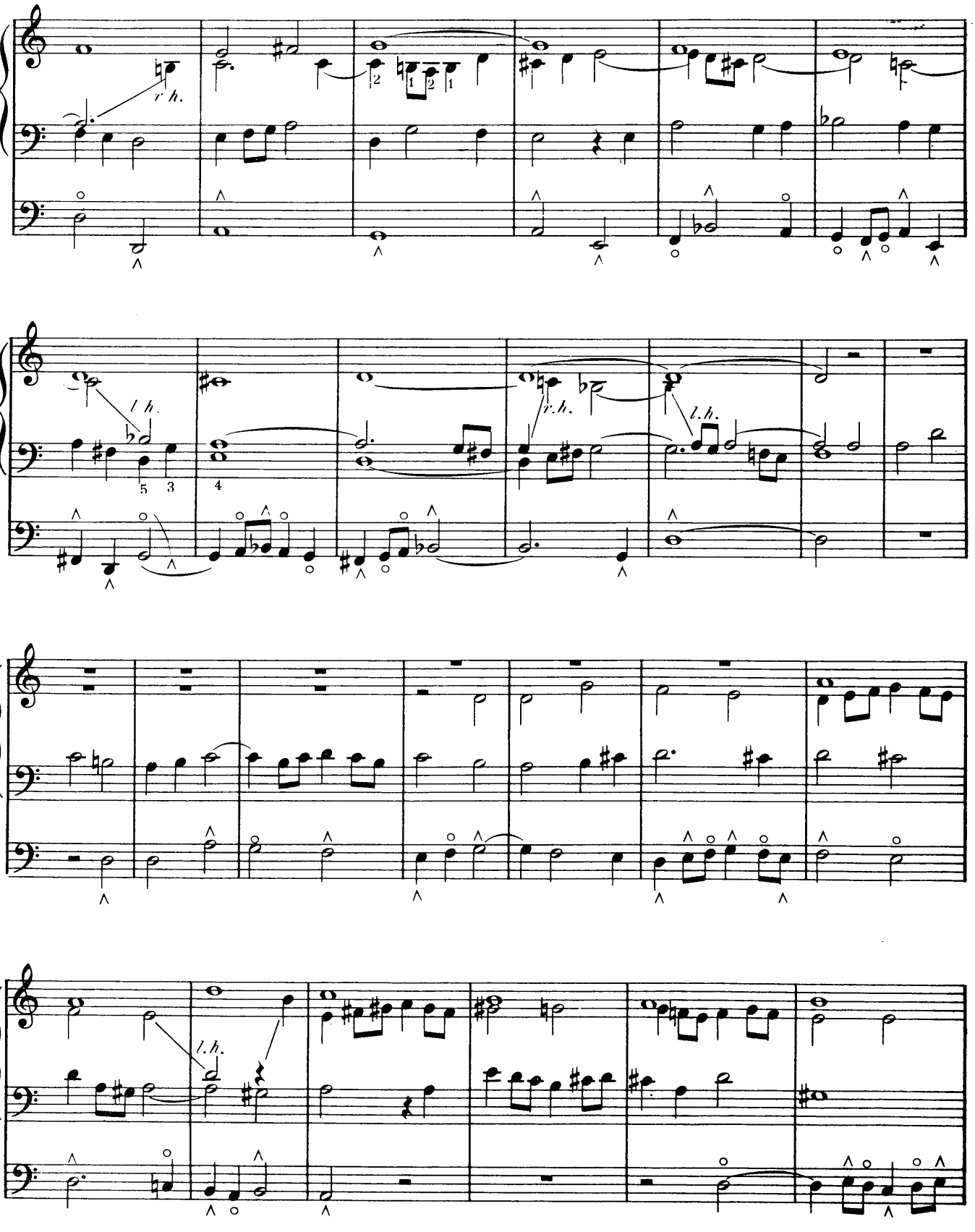
Fugue

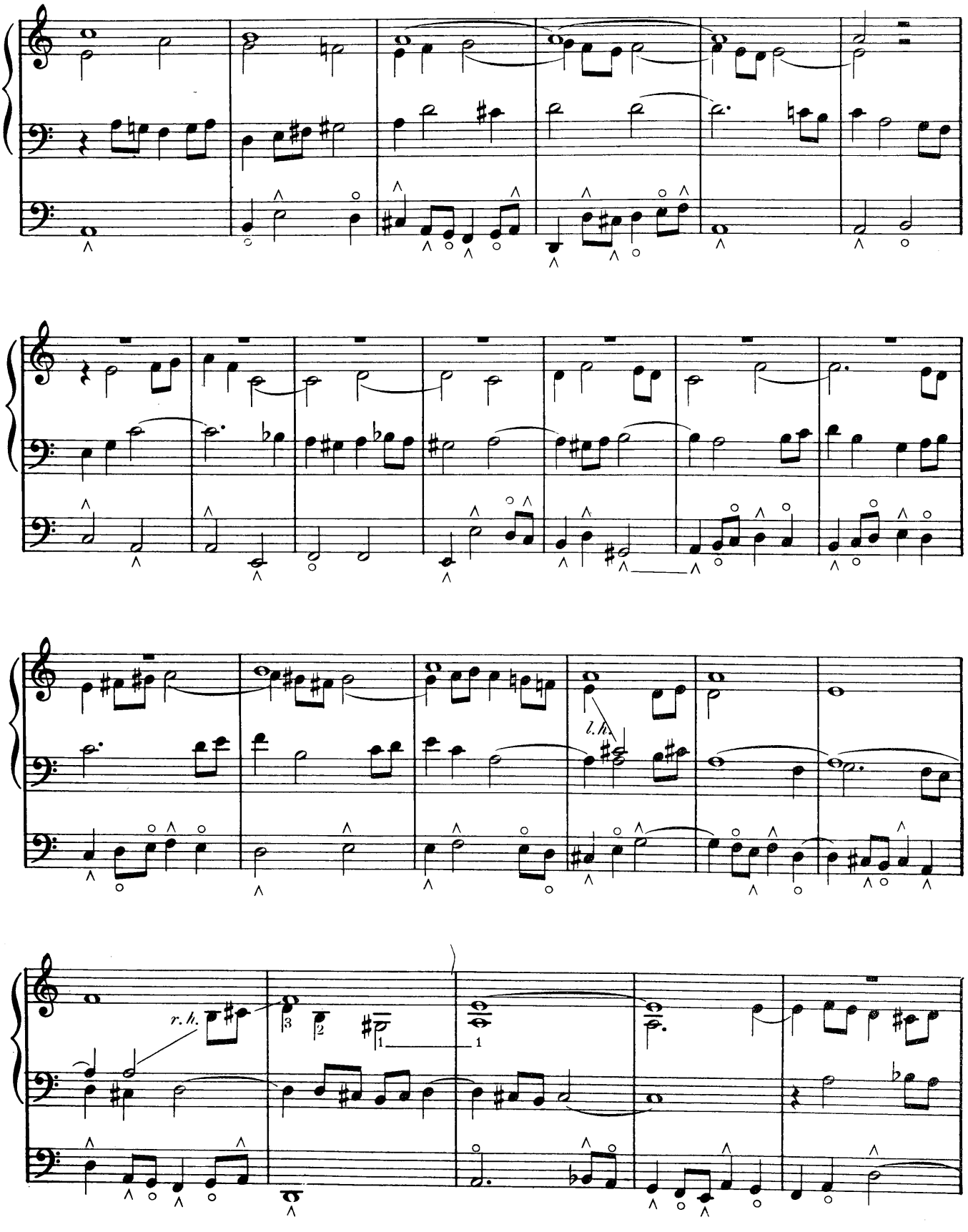
"We Believe in One God"

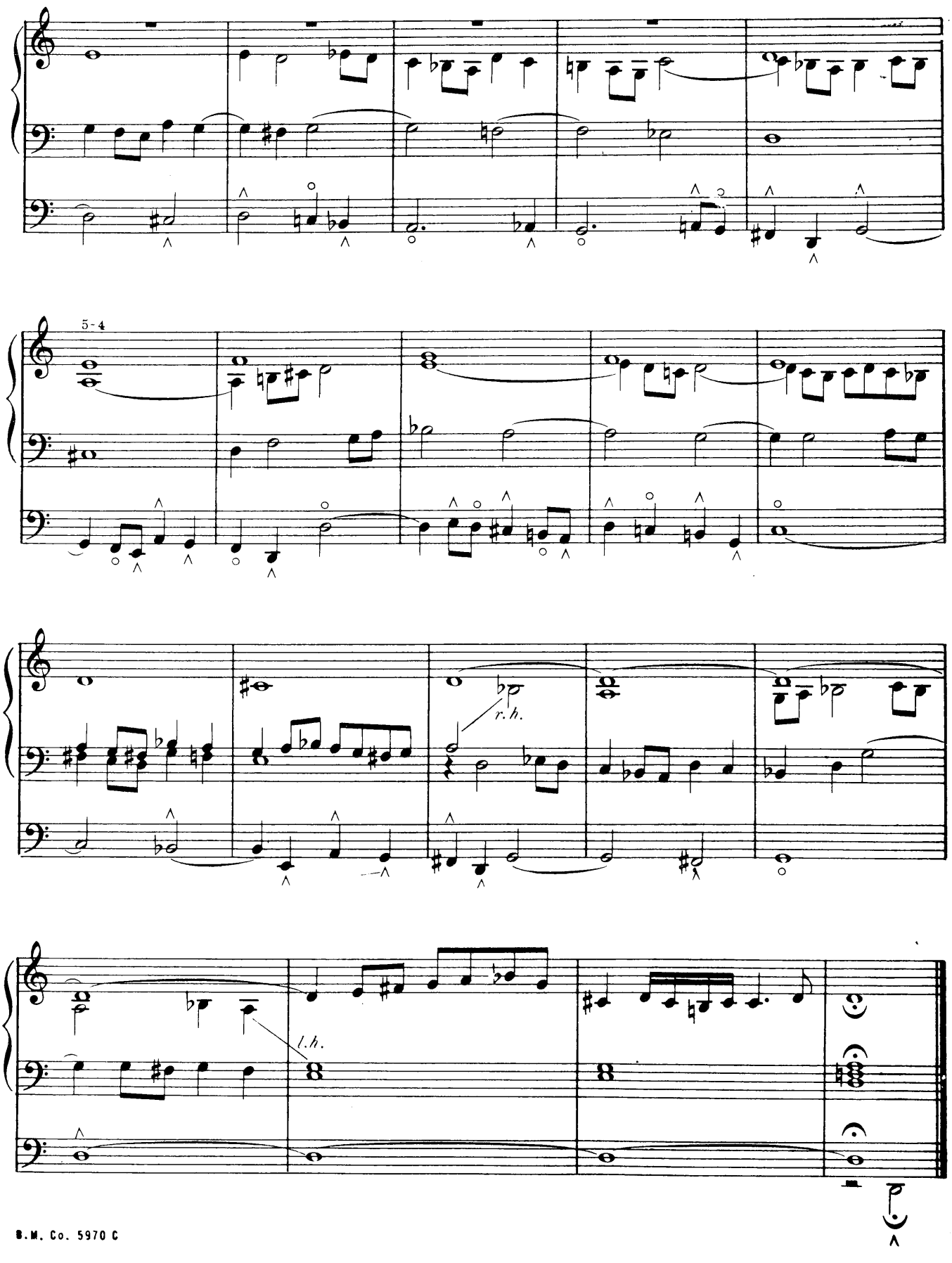
Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




r. h.
l. h.
r. h.
l. h.
l. h.


l.h.
r.h.


5-4
r.h.
l.h.

27

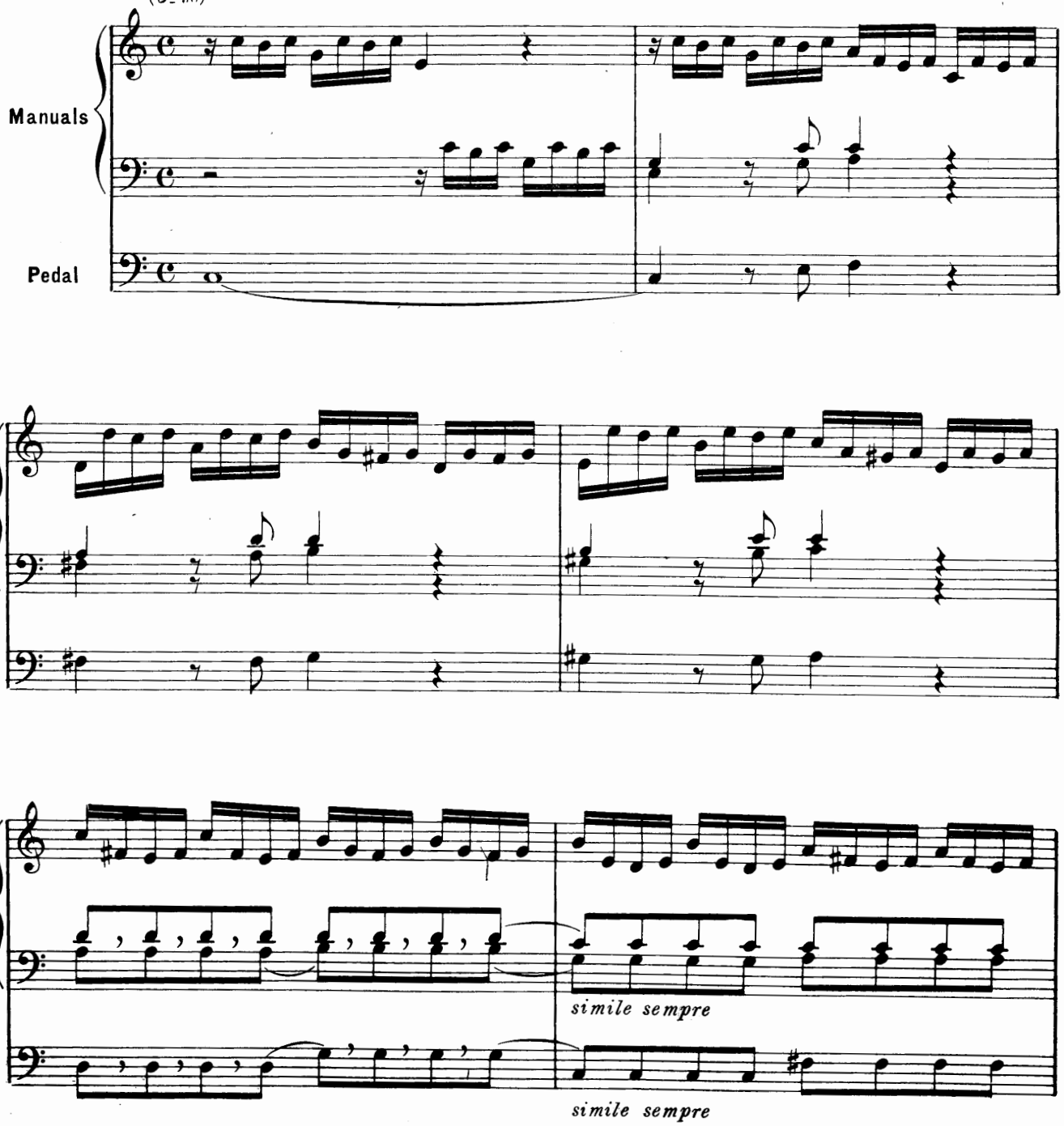
Prelude and Fugue in C (*

Edited by Edward Shippen Barnes

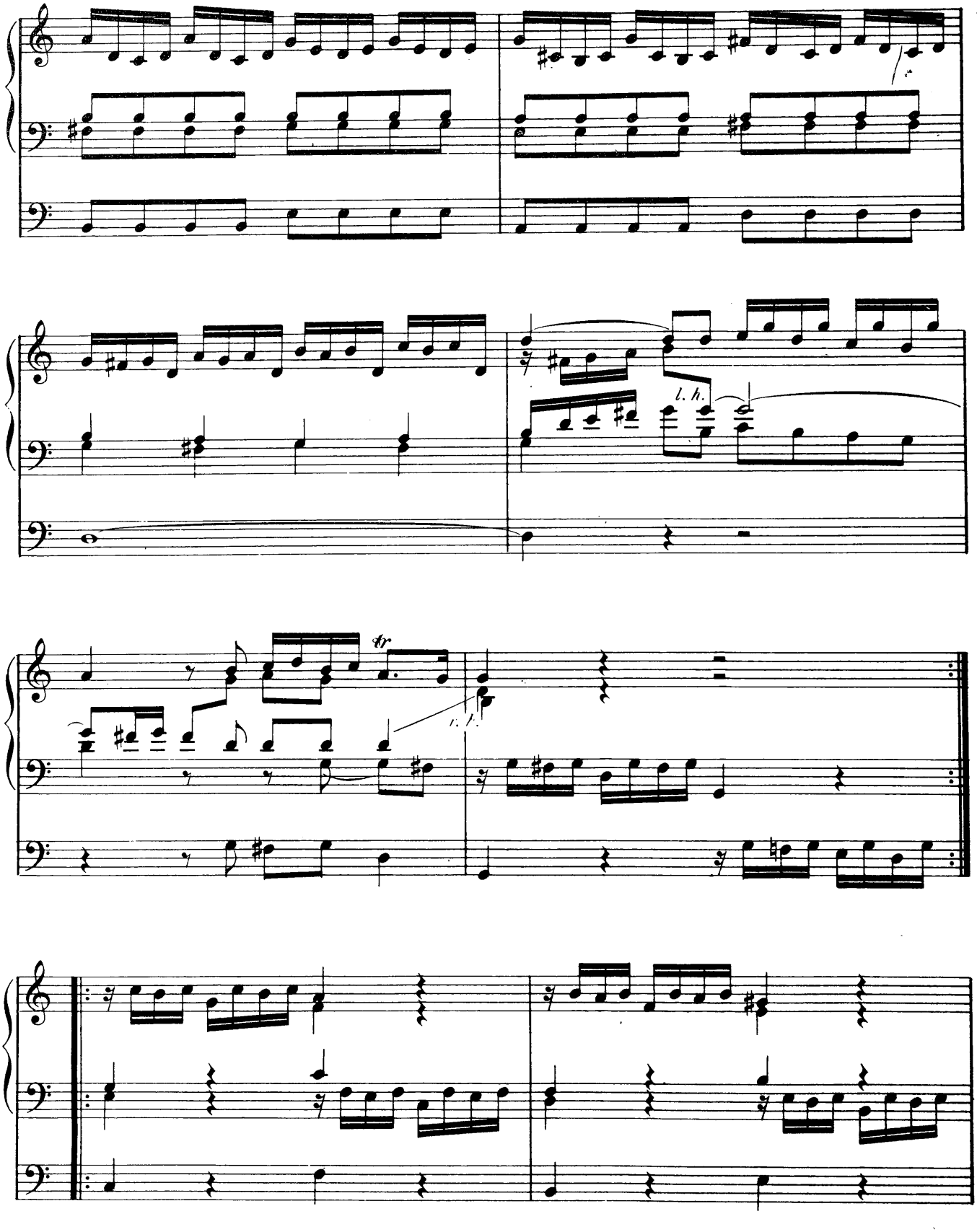
JOHANN SEBASTIAN BACH

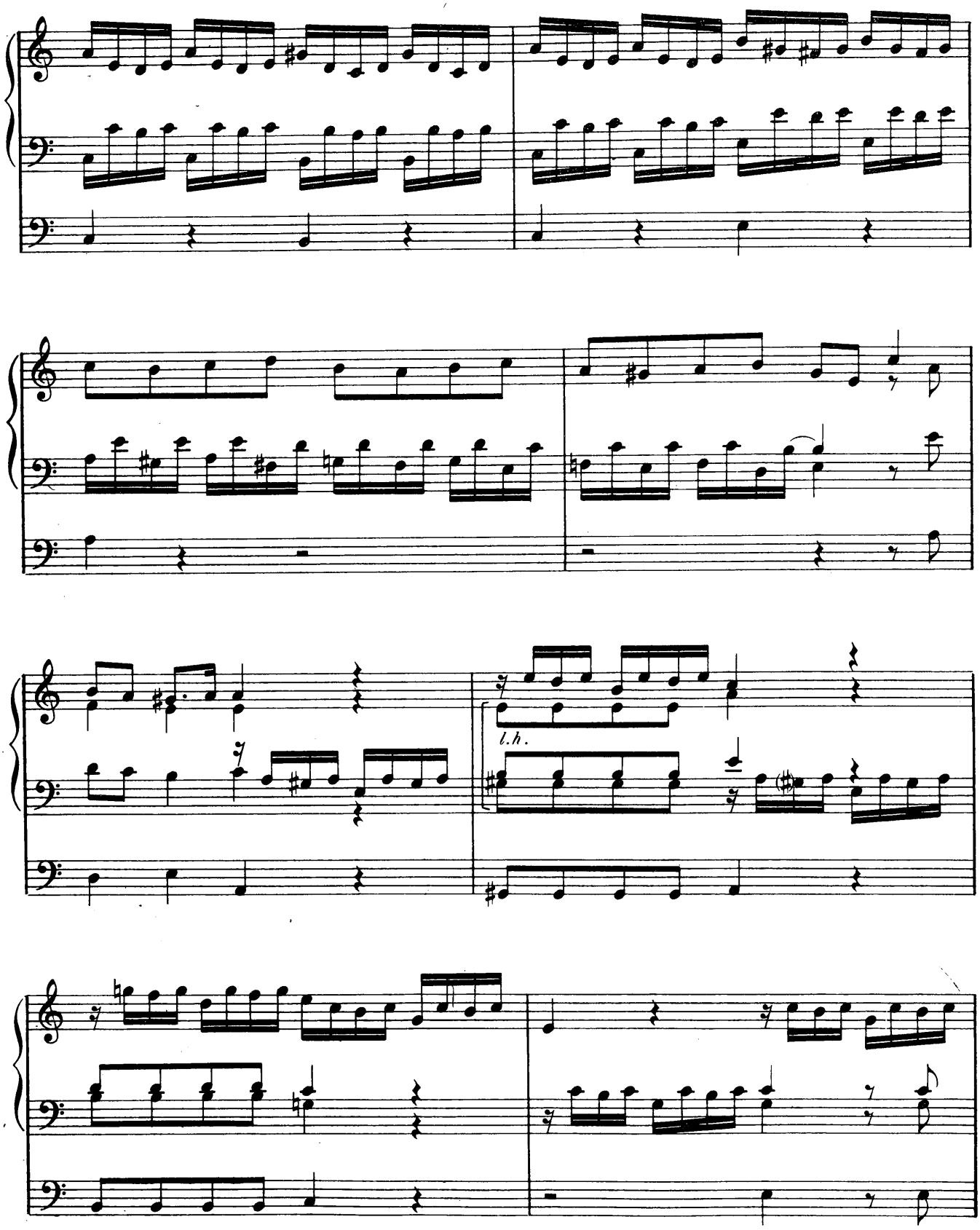
Praeludium

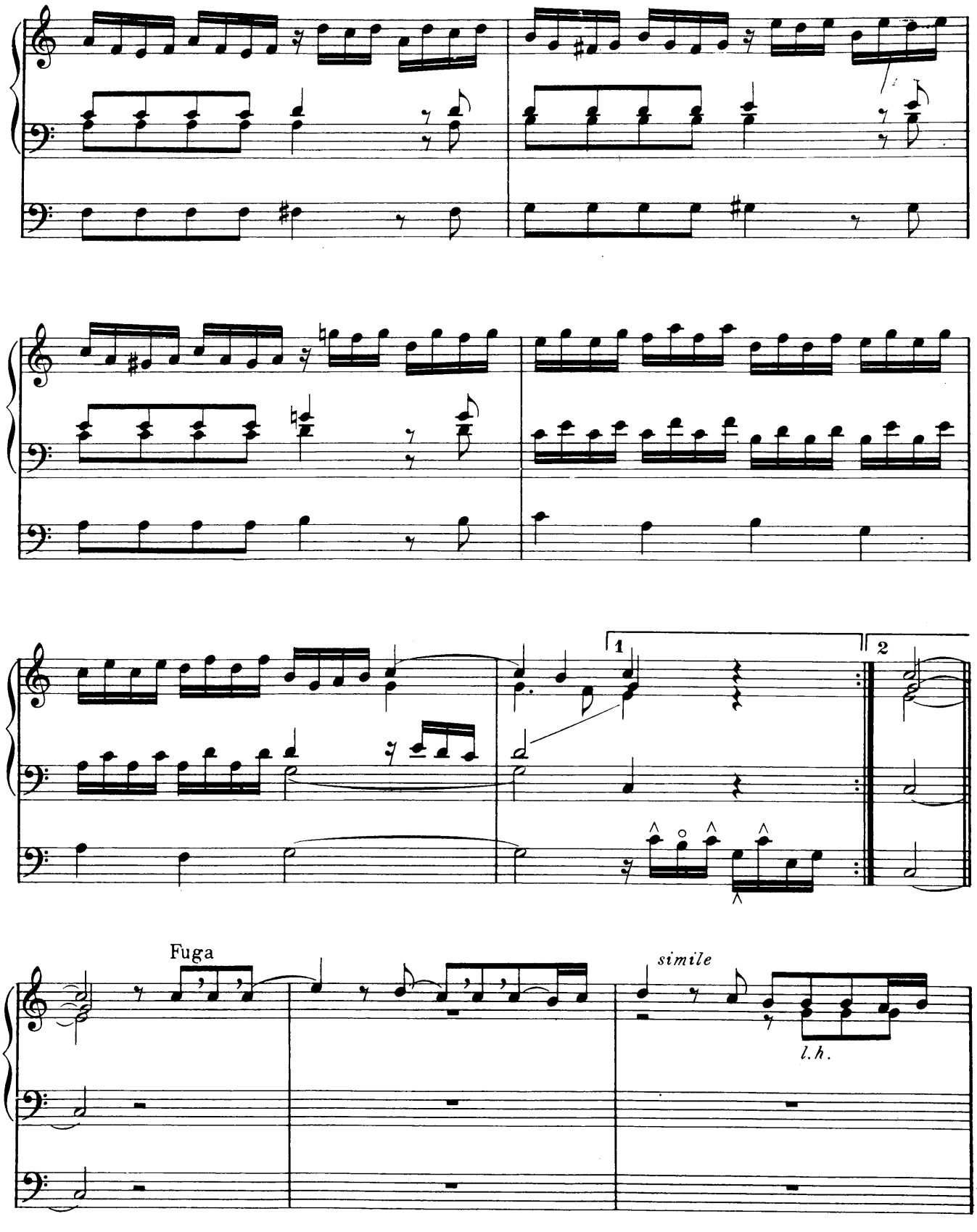
(♩= 56)

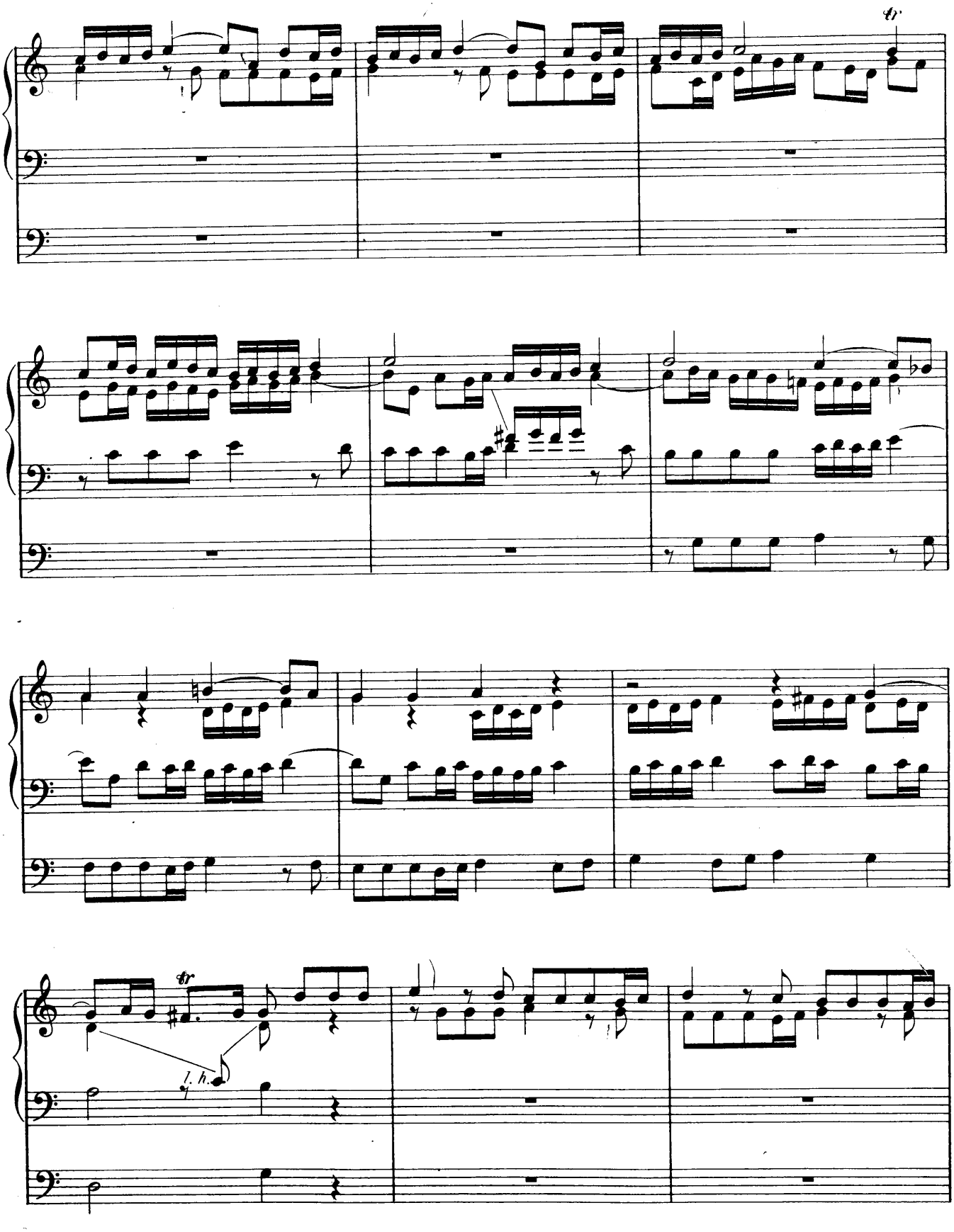


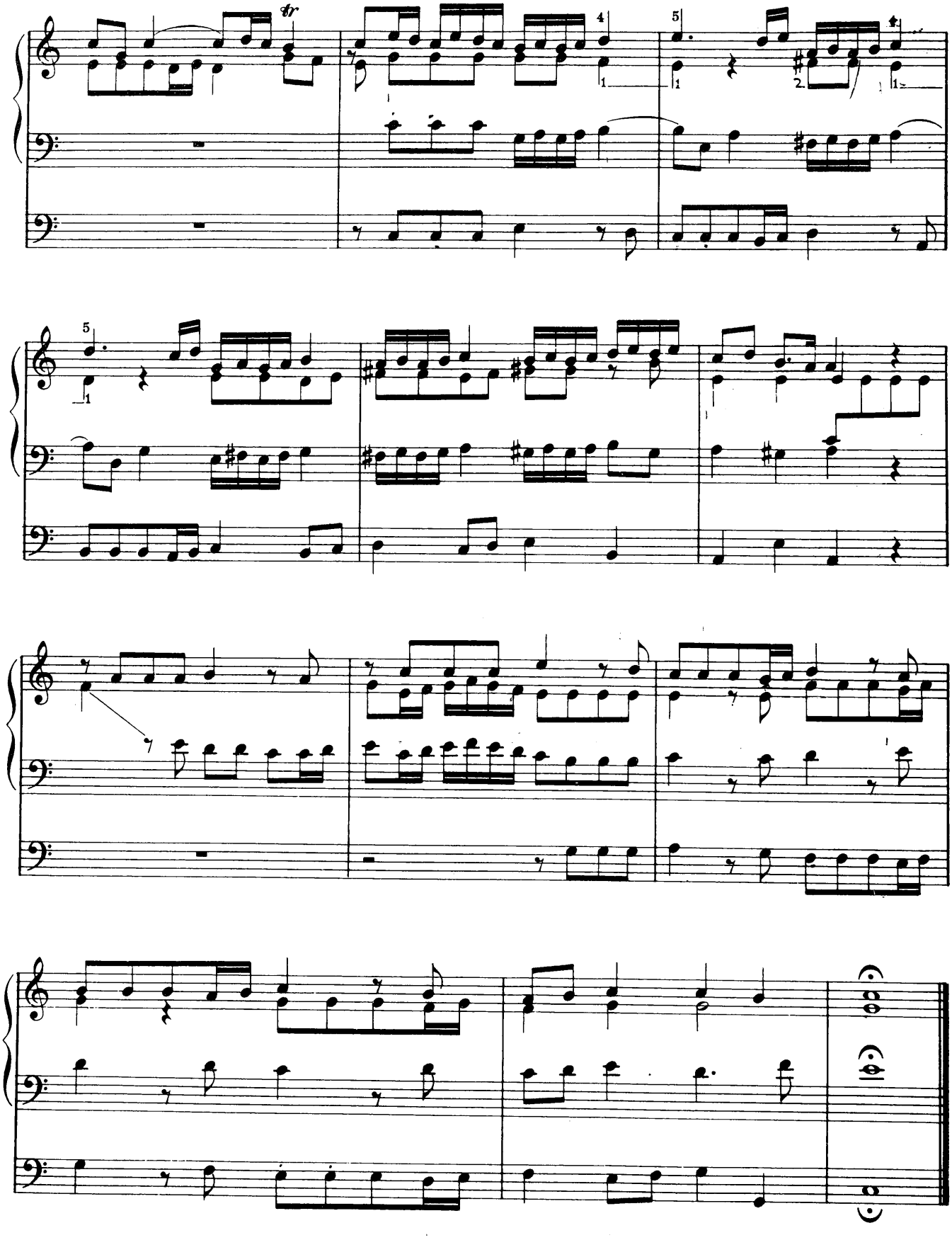
*) No. 1 from "Eight Little Preludes and Fugues."


l. h.
tr
l. h.


l.h.


1
2
Fuga
simile
l.h.


tr
tr
l. h.



28

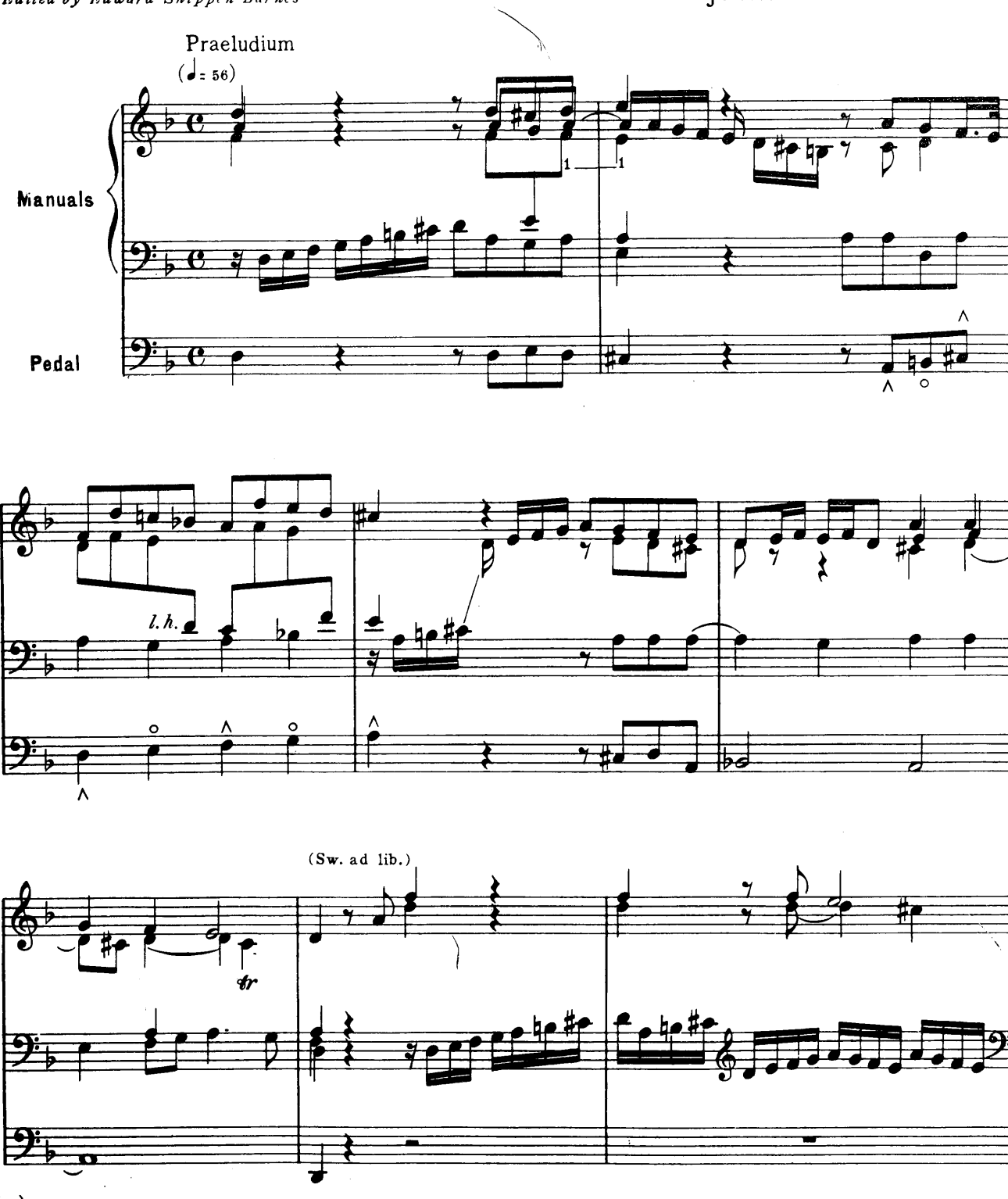
Prelude and Fugue in D minor (*

Edited by Edward Shippen Barnes

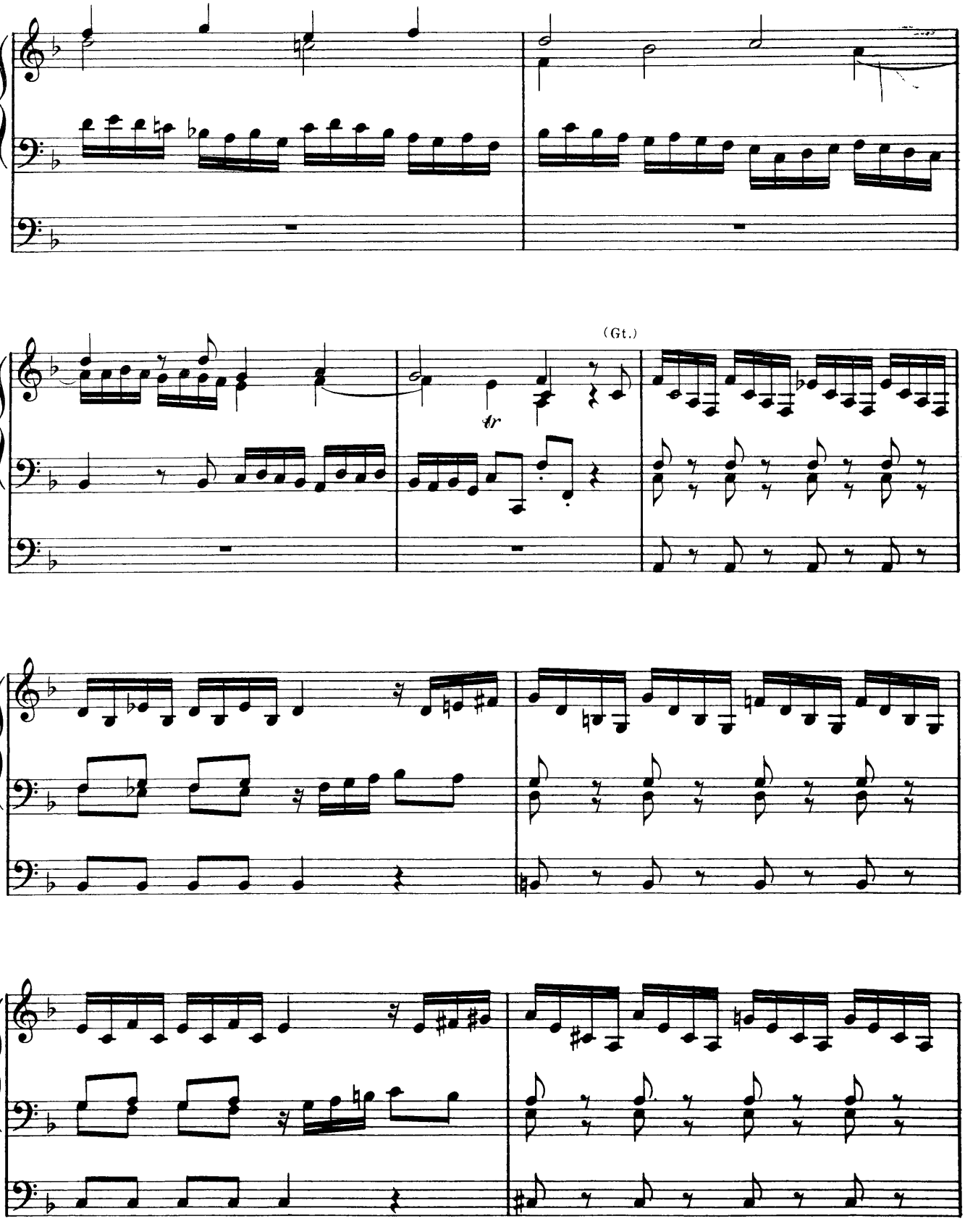
JOHANN SEBASTIAN BACH

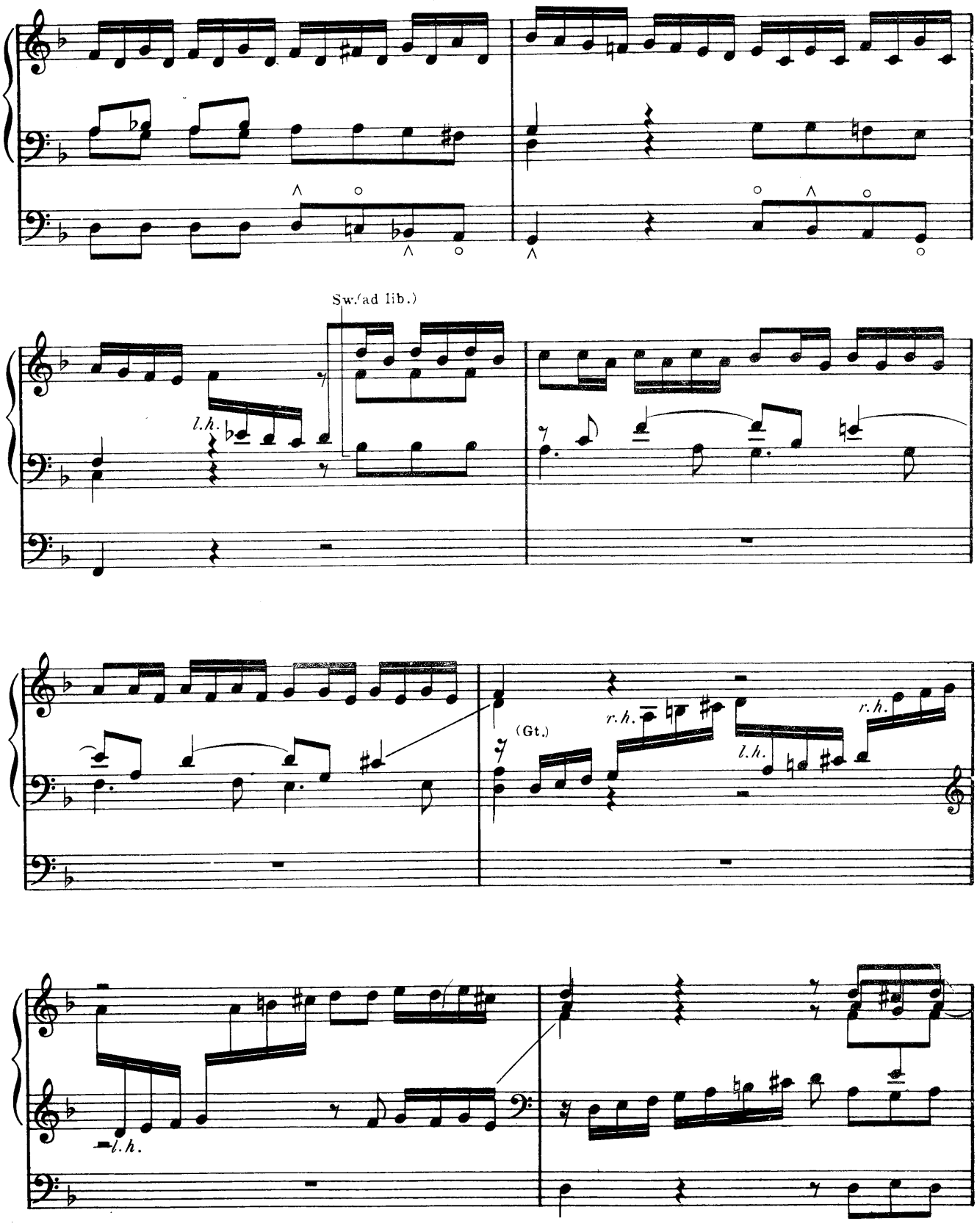
Praeludium

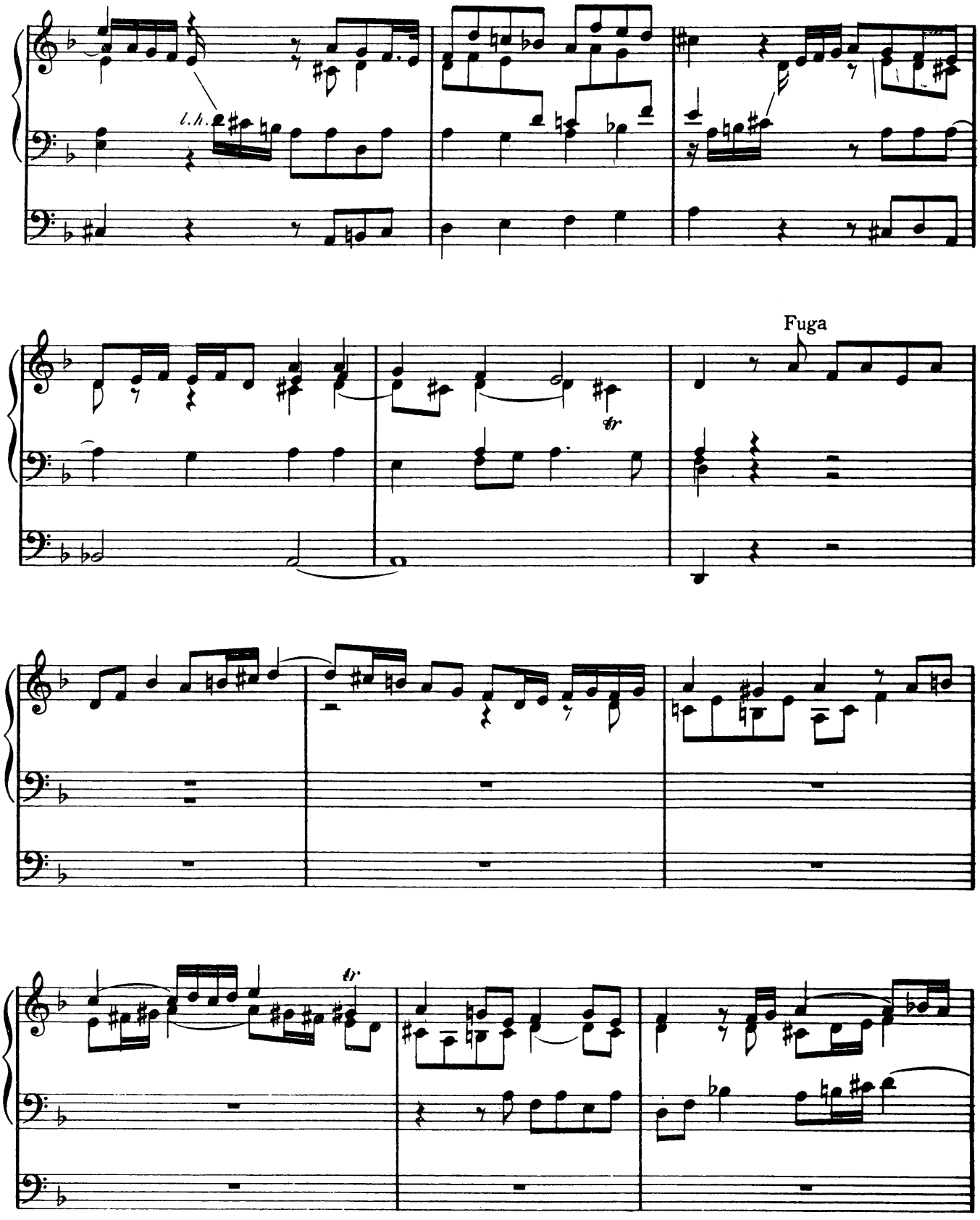
(♩ = 56)

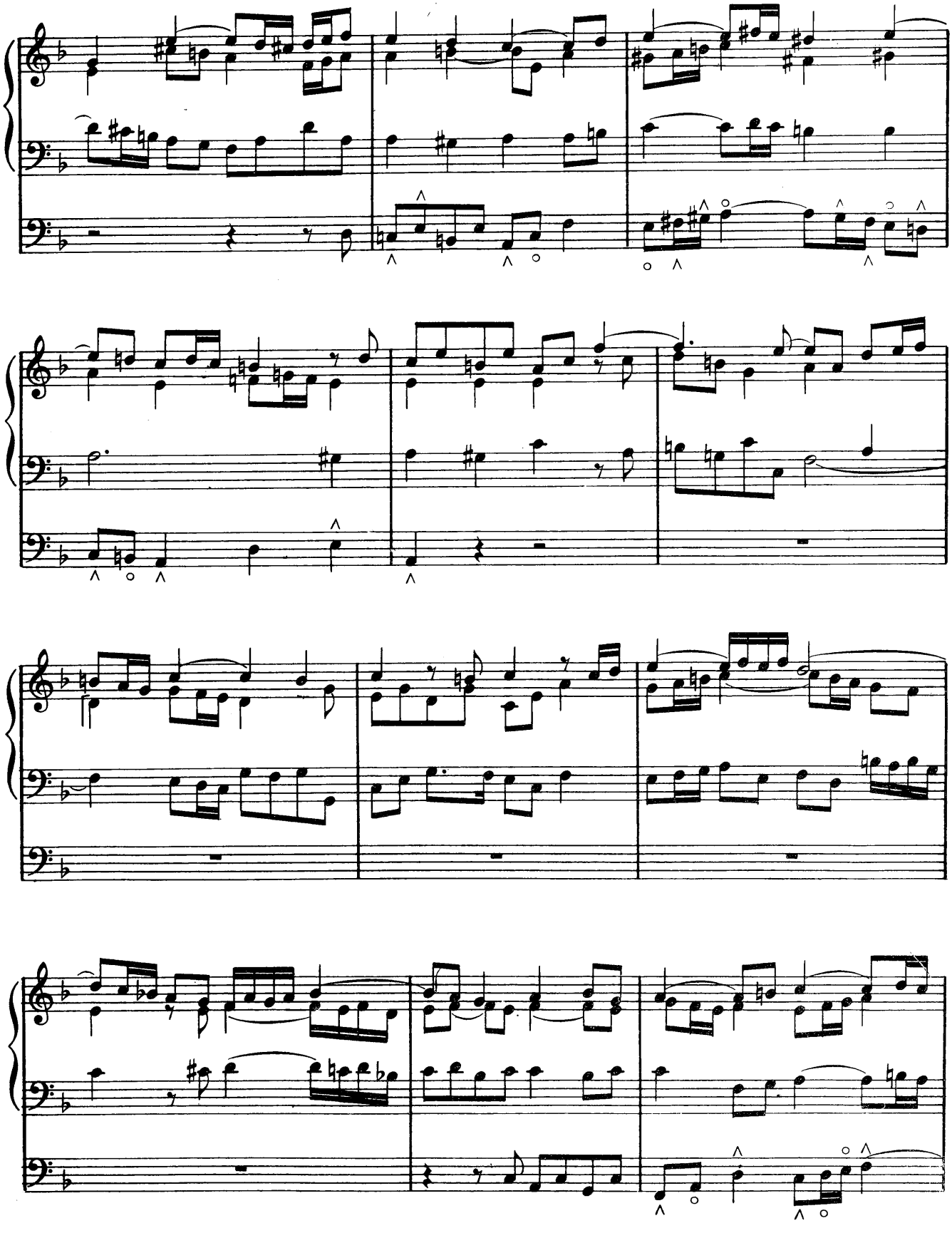


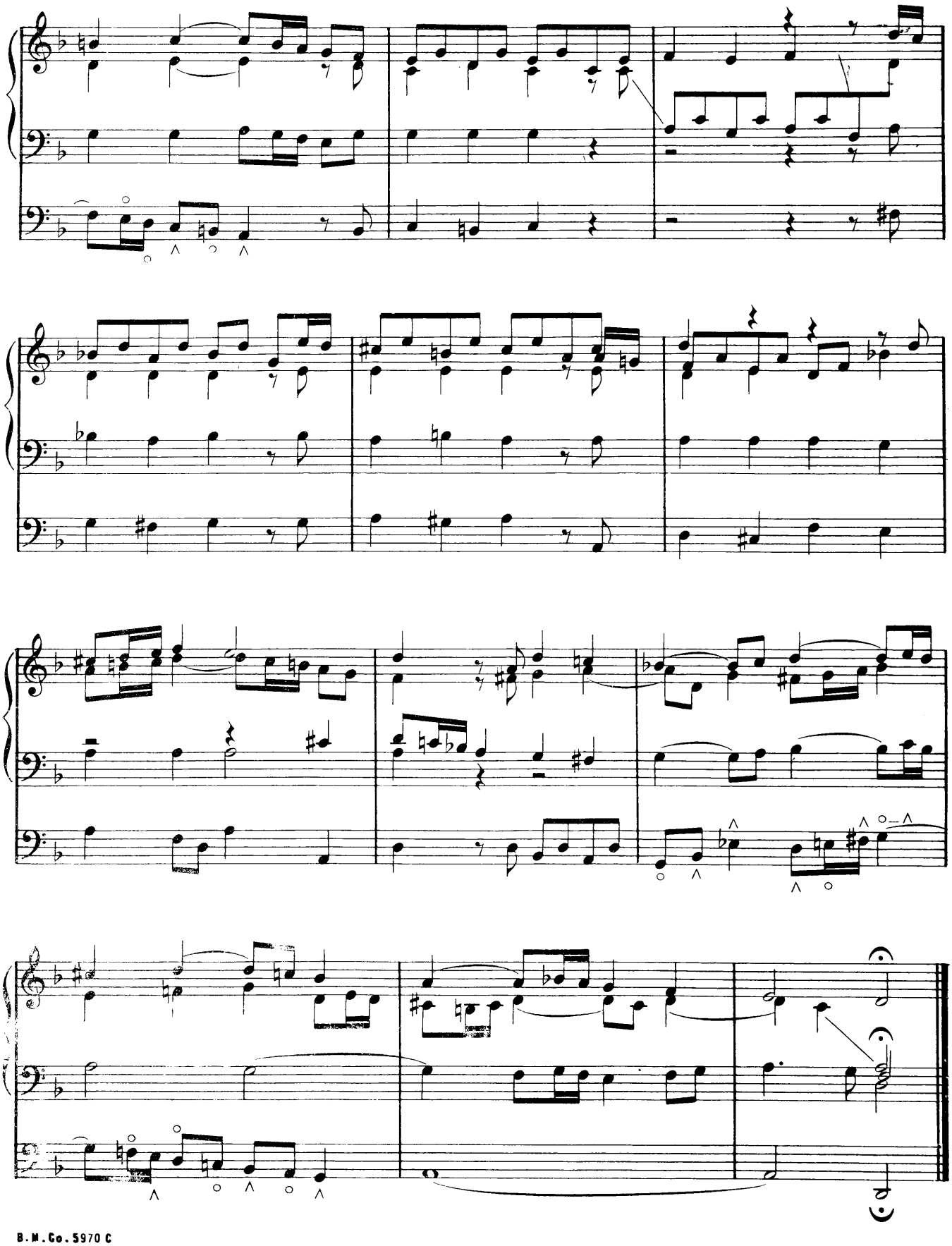
*) No. 2 from "Eight Little Preludes and Fugues"


(Gt.)
tr


Sw.(ad lib.)
l.h.
(Gt.)
r.h.
l.h.
r.h.
l.h.


l.h.
Fuga
tr
tr





29

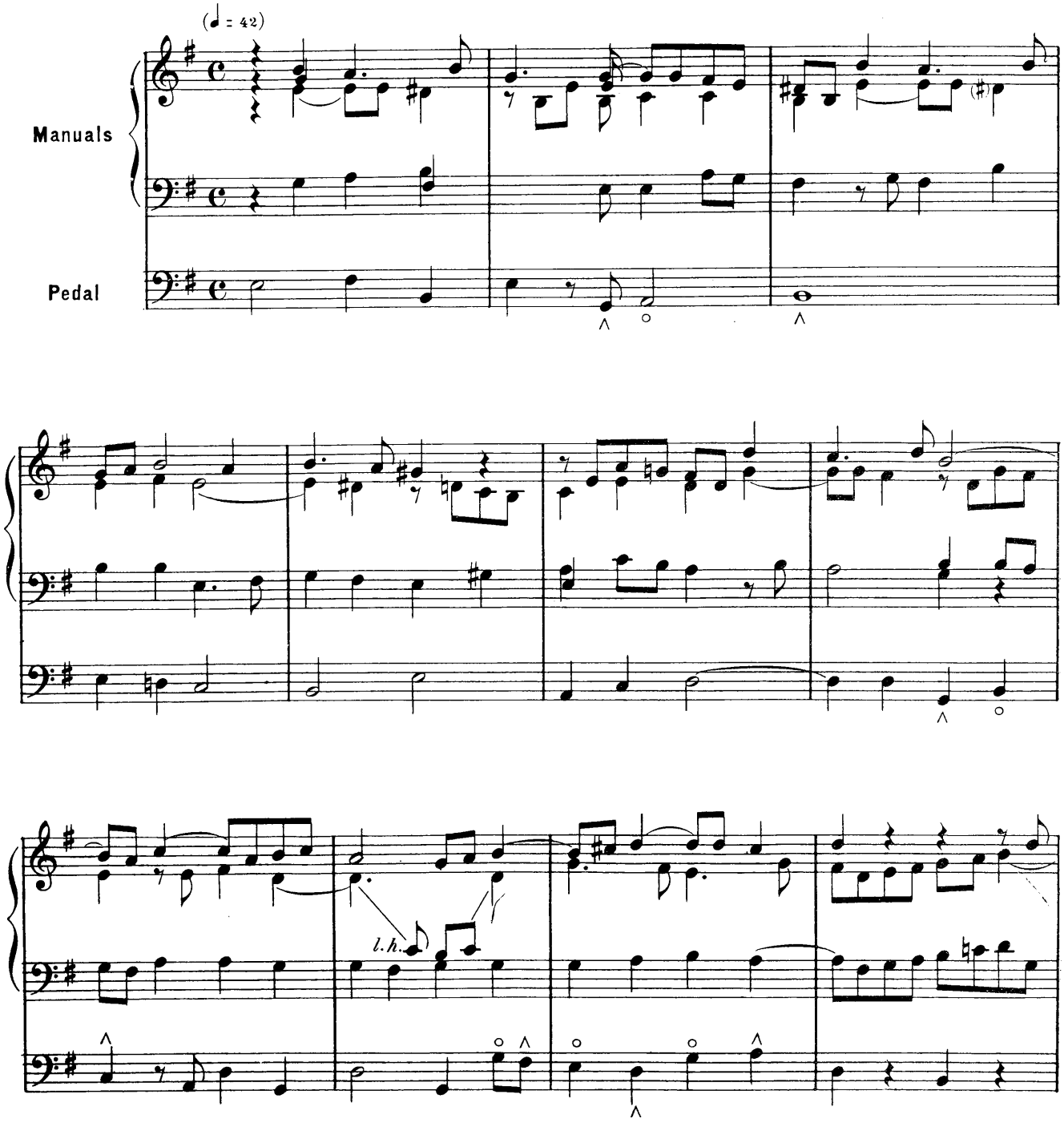
Prelude and Fugue in E minor (*

Edited by Edward Shippen Barnes

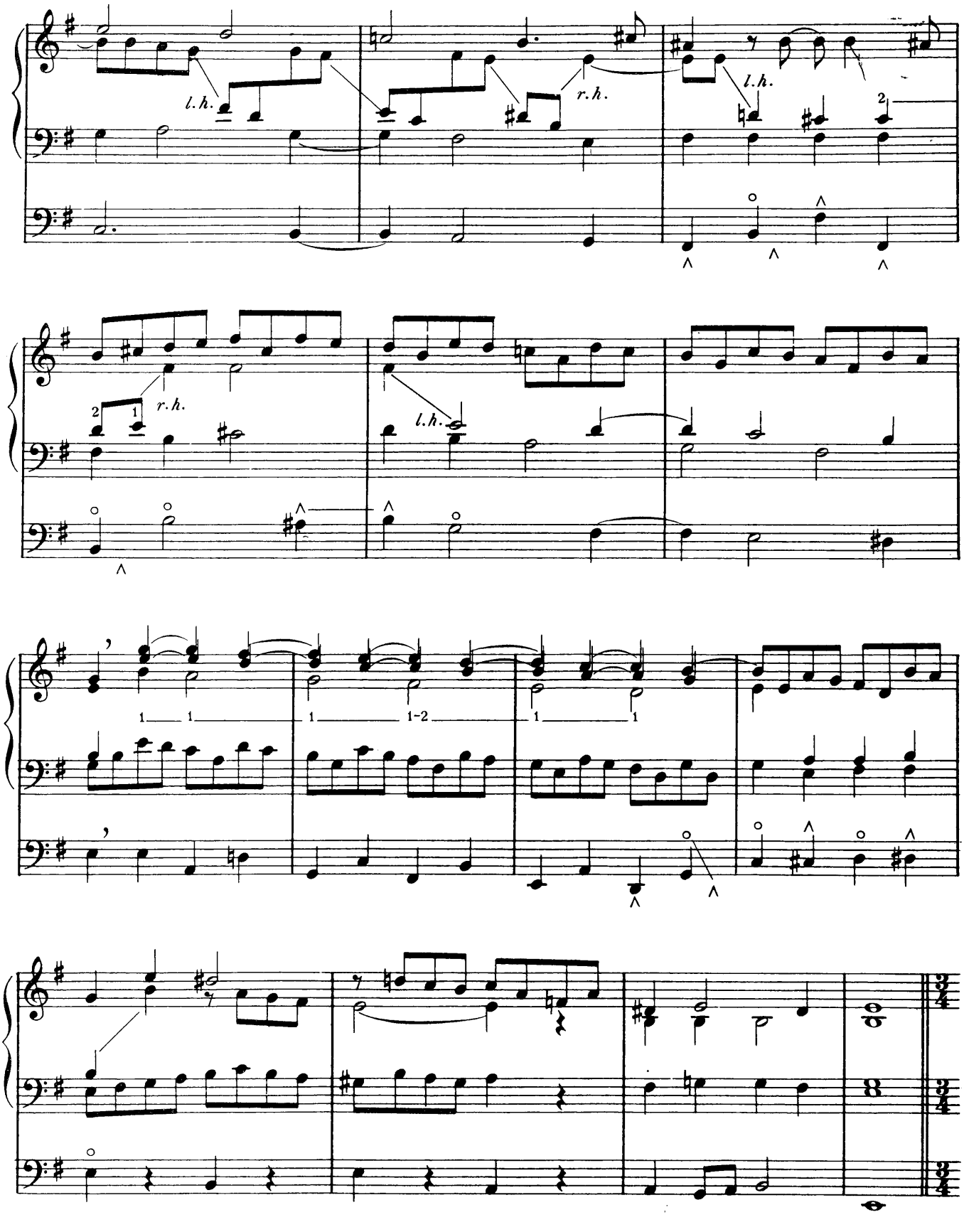
JOHANN SEBASTIAN BACH

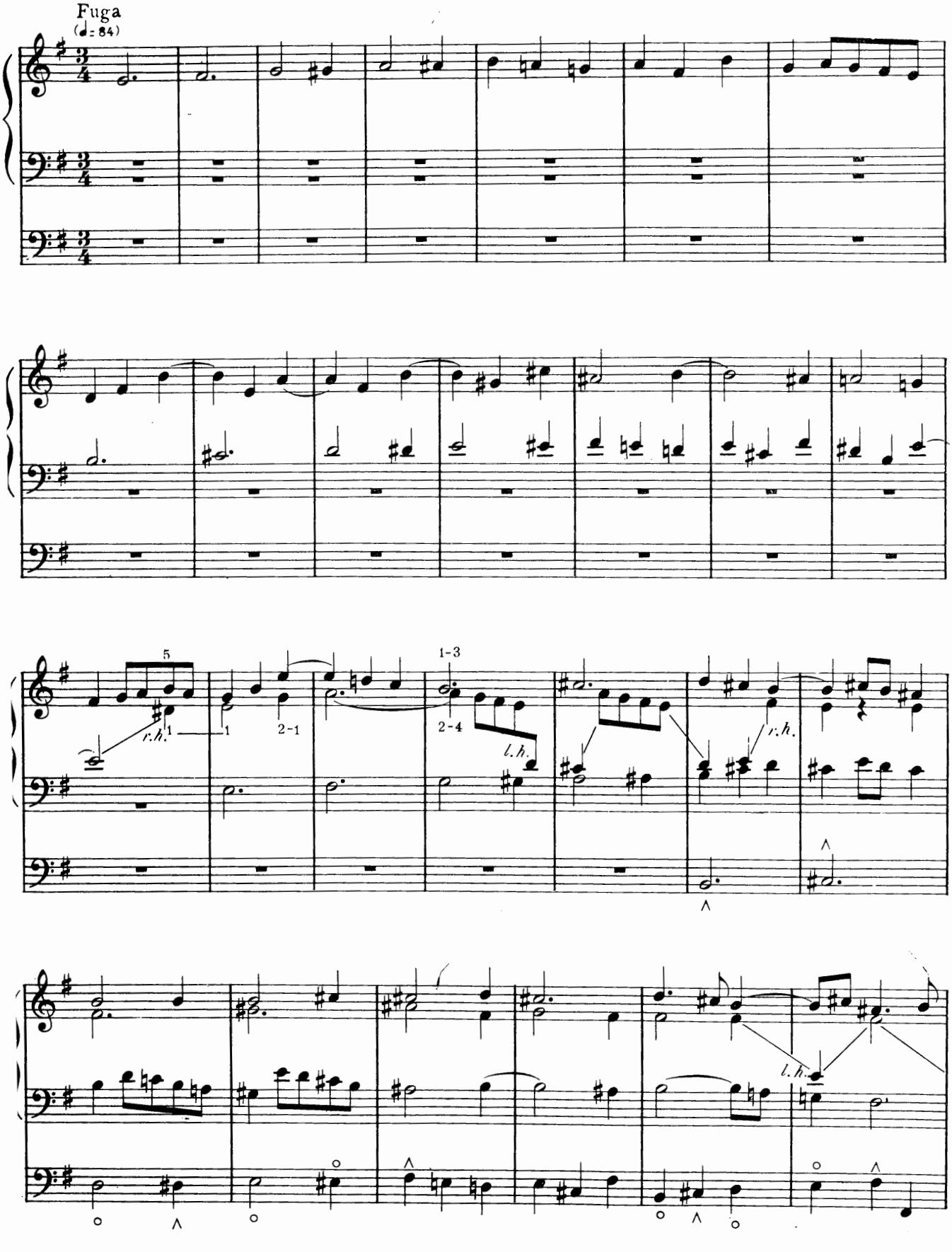
Praeludium

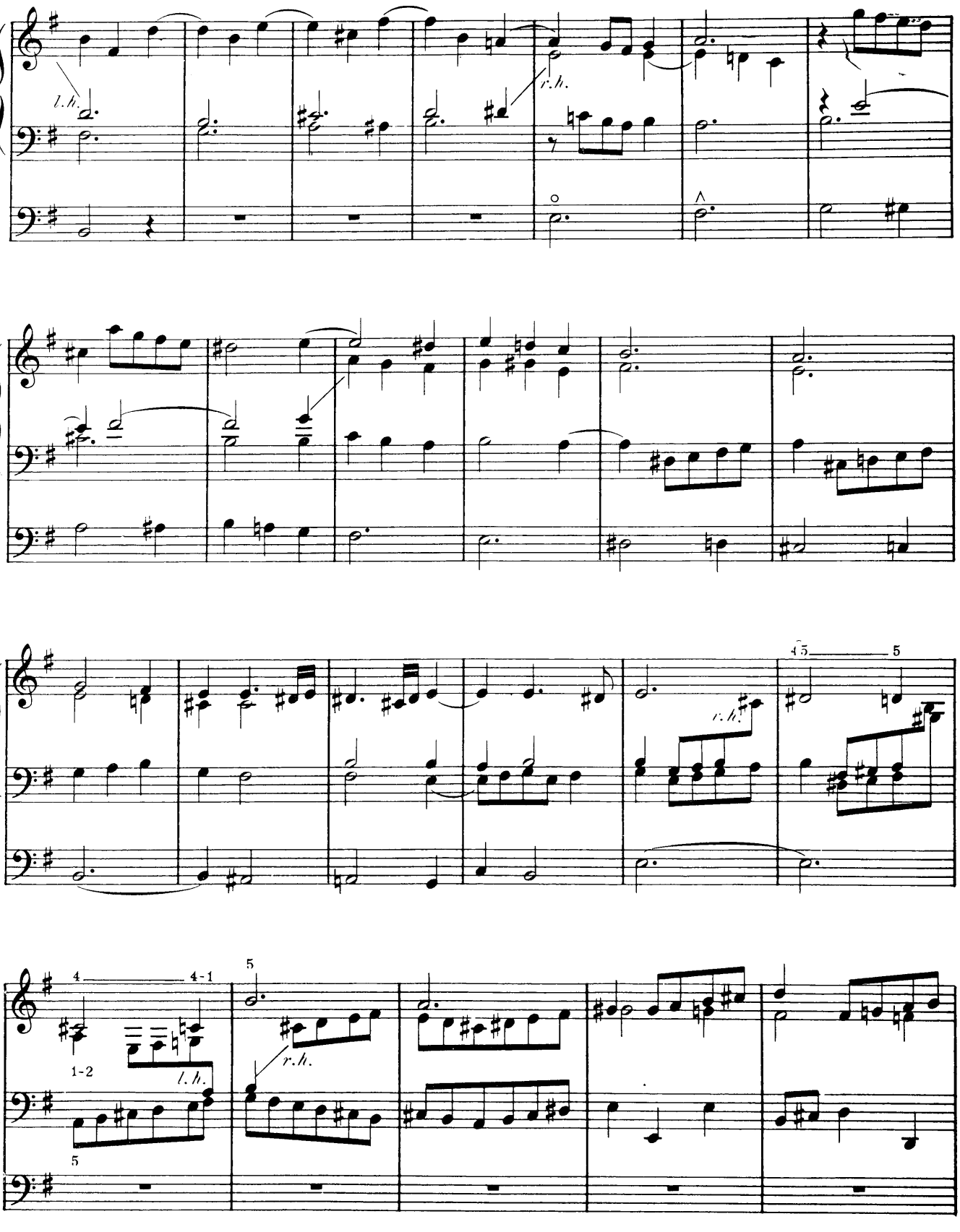
(♩ = 42)

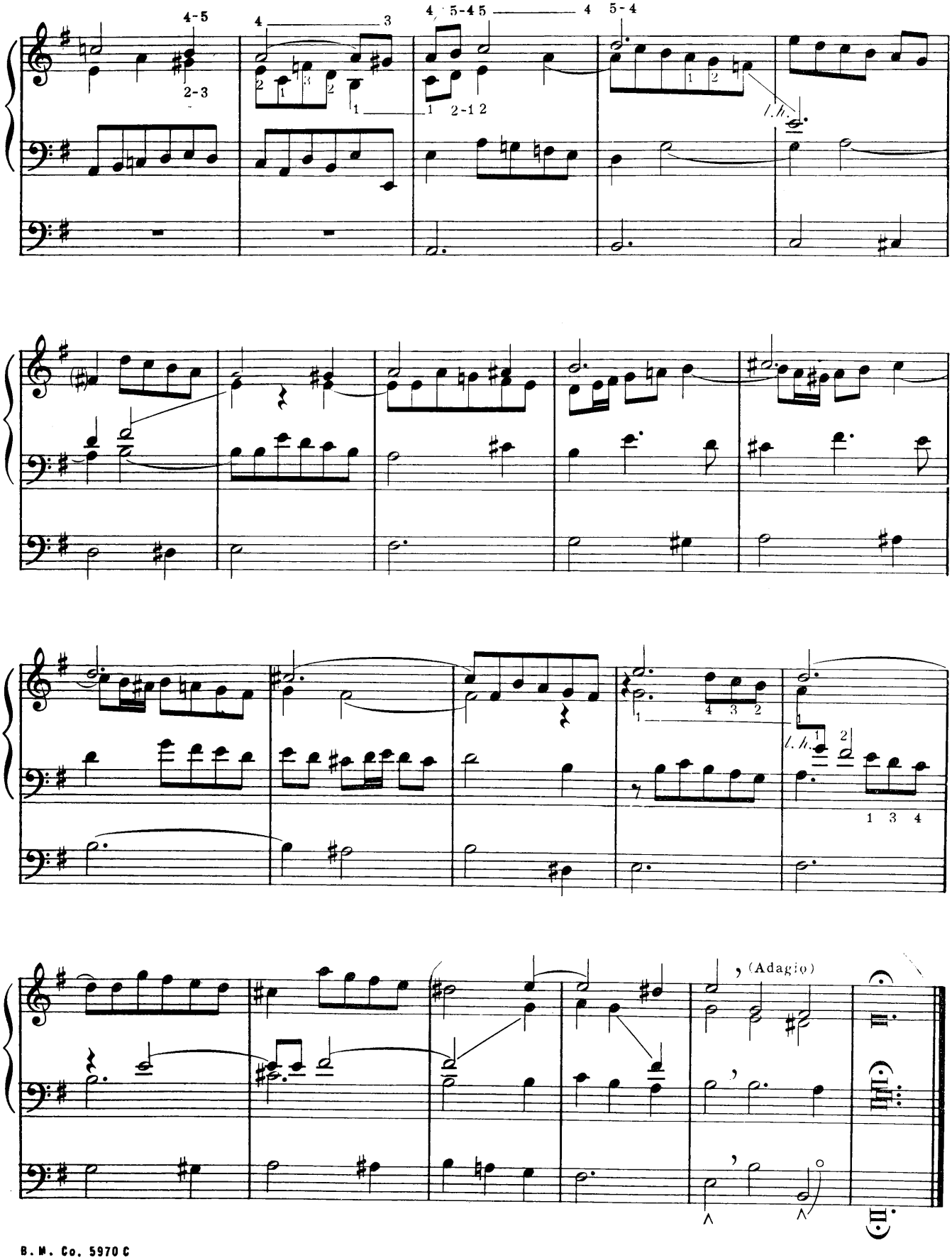


*) No. 3 from "Eight Little Preludes and Fugues"


l.h.
r.h.
l.h.
2
2
1
r.h.
l.h.
1 1
1 1-2
1 1


Fuga
(♩= 84)
r.h.
l.h.
r.h.
l.h.


l.h.
r.h.
r.h.
4 5 5
4 4-1
1-2
l.h.
5
5
r.h.


l. h.
(Adagio)

30

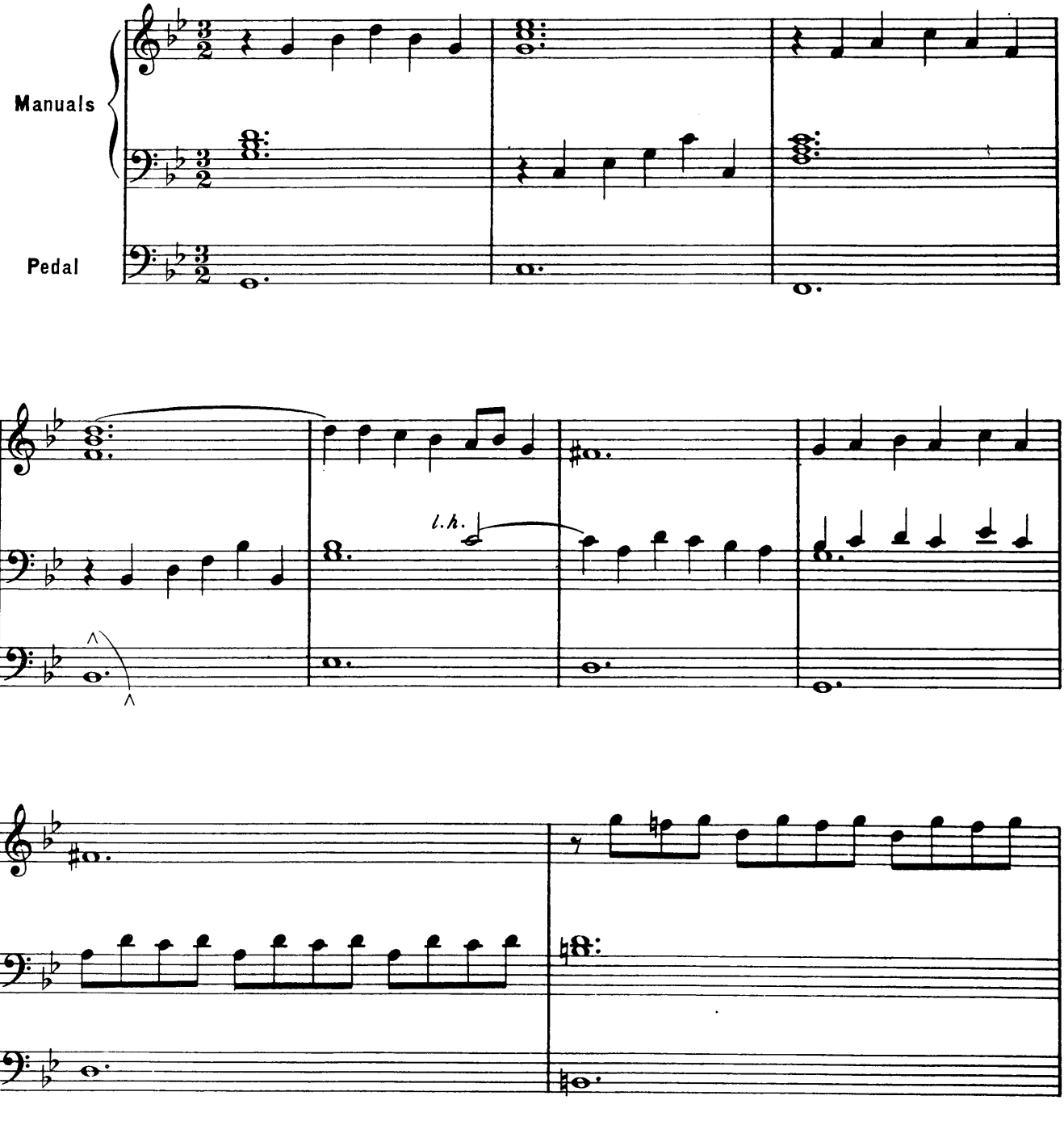
Prelude and Fugue in G minor (*

Edited by Edward Shippen Barnes

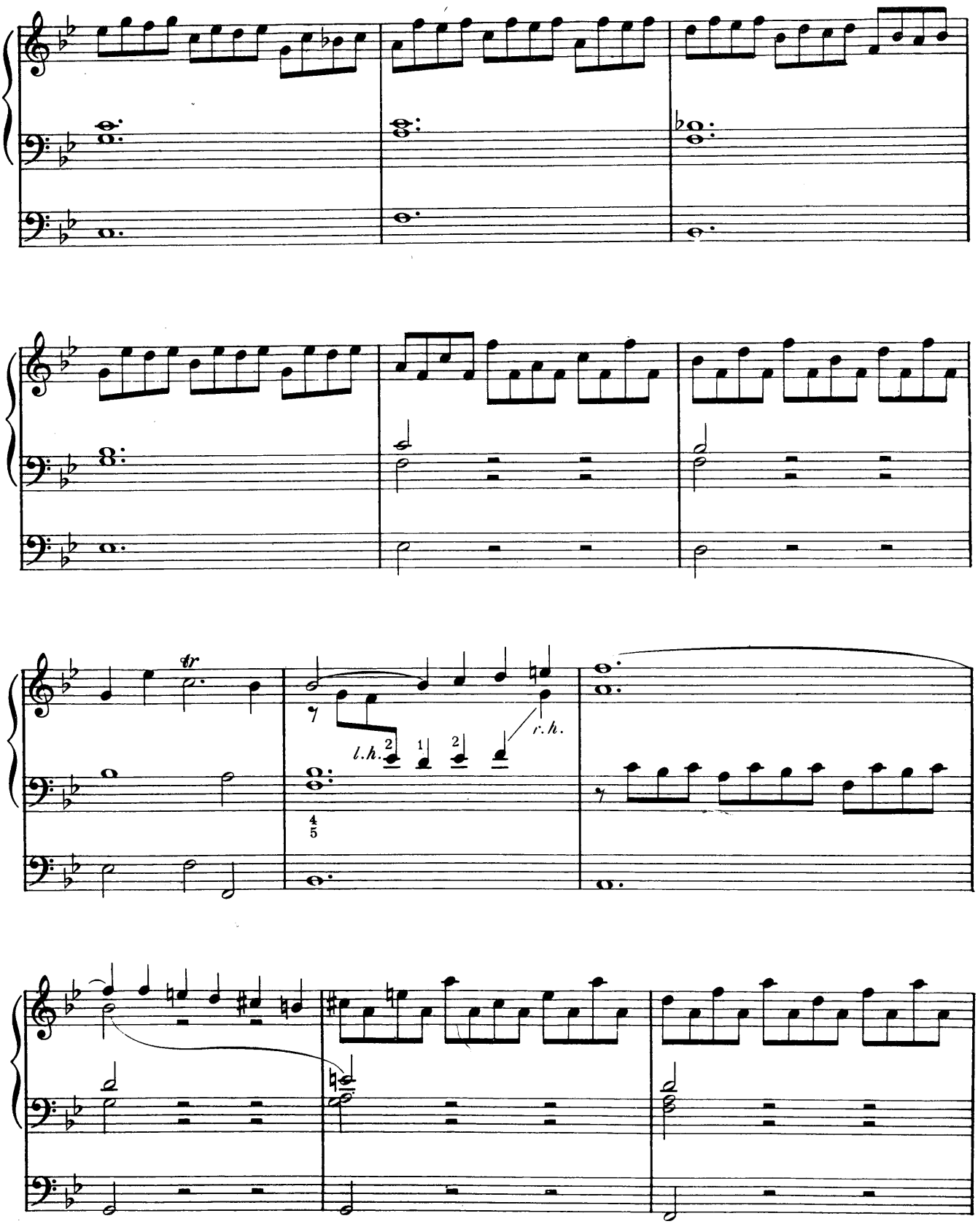
JOHANN SEBASTIAN BACH

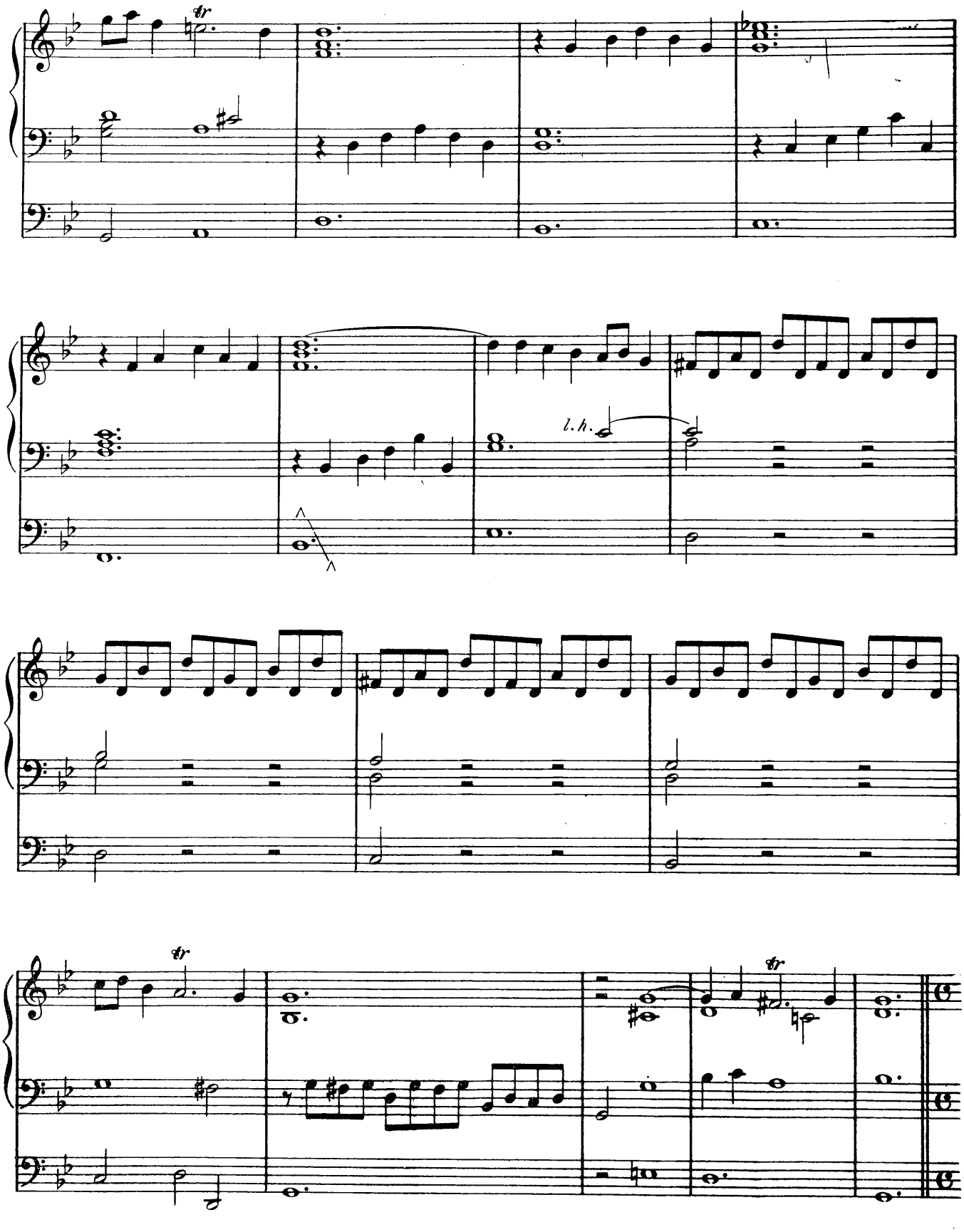
Praeludium

(𝅗𝅥 = 66)



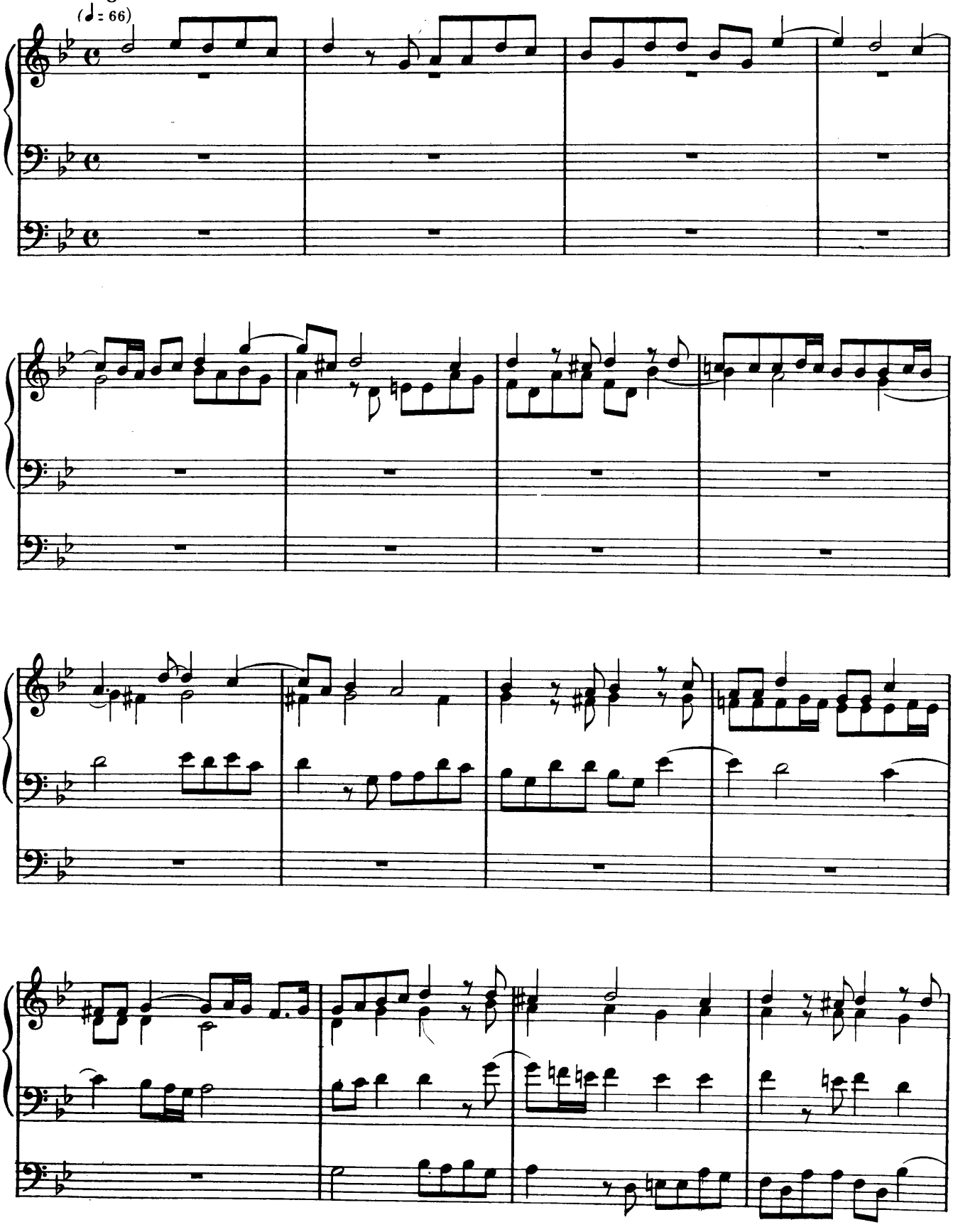
*) No. 6 from "Eight Little Preludes and Fugues"

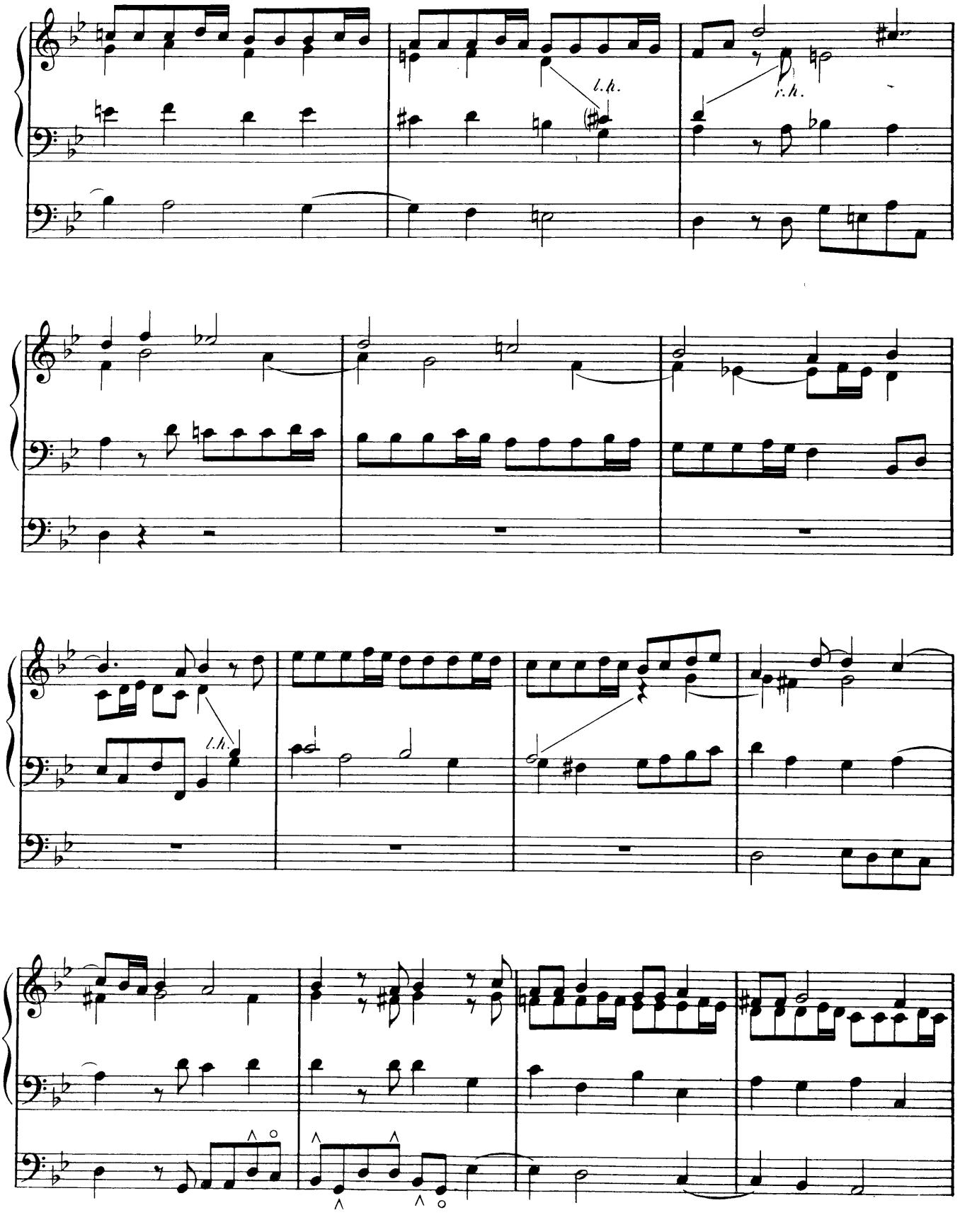

tr
l.h.
r.h.

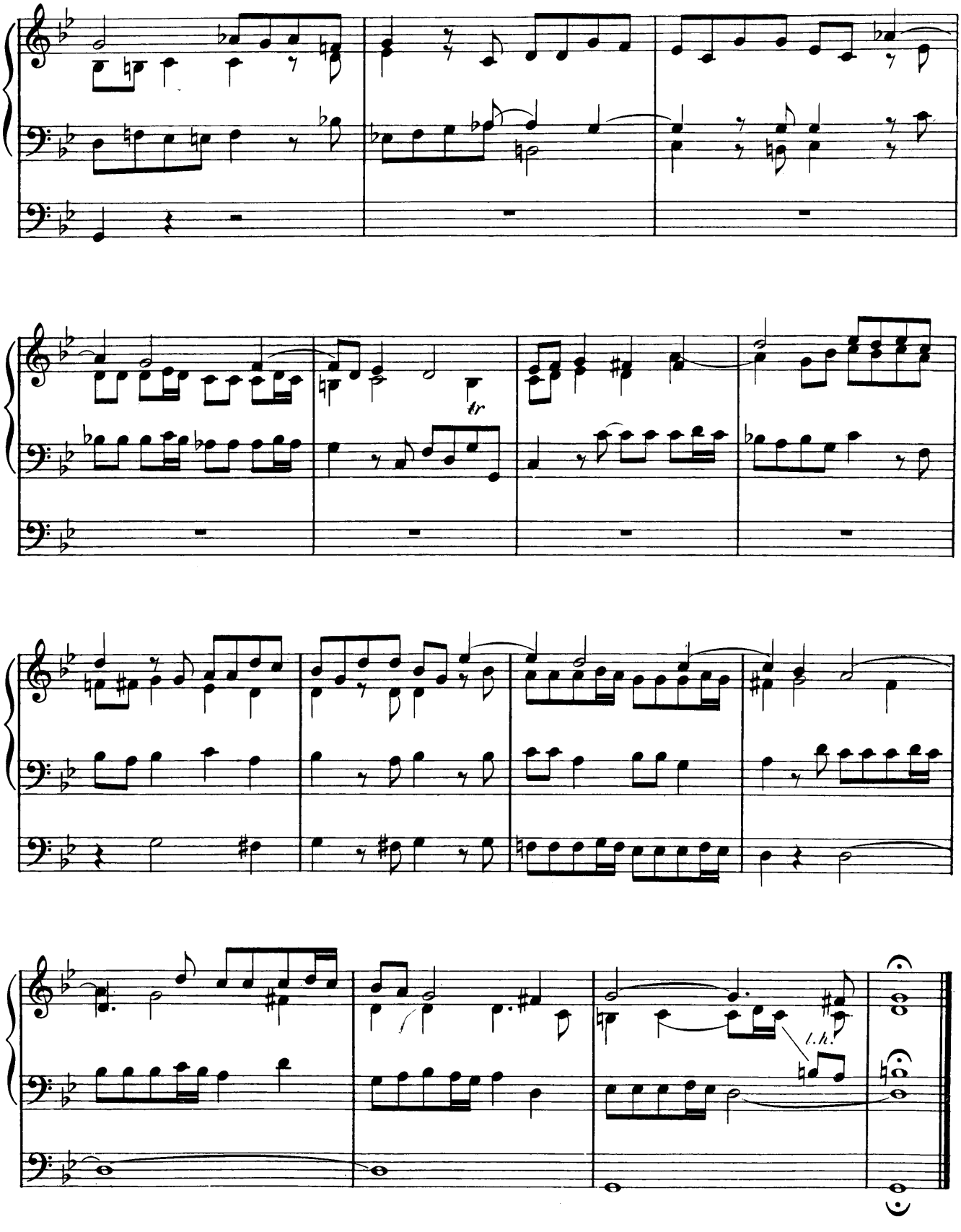

tr
l. h.
tr
tr

Fuga

(♩ = 66)




l.h.
r.h.
l.h.


tr
l.h.

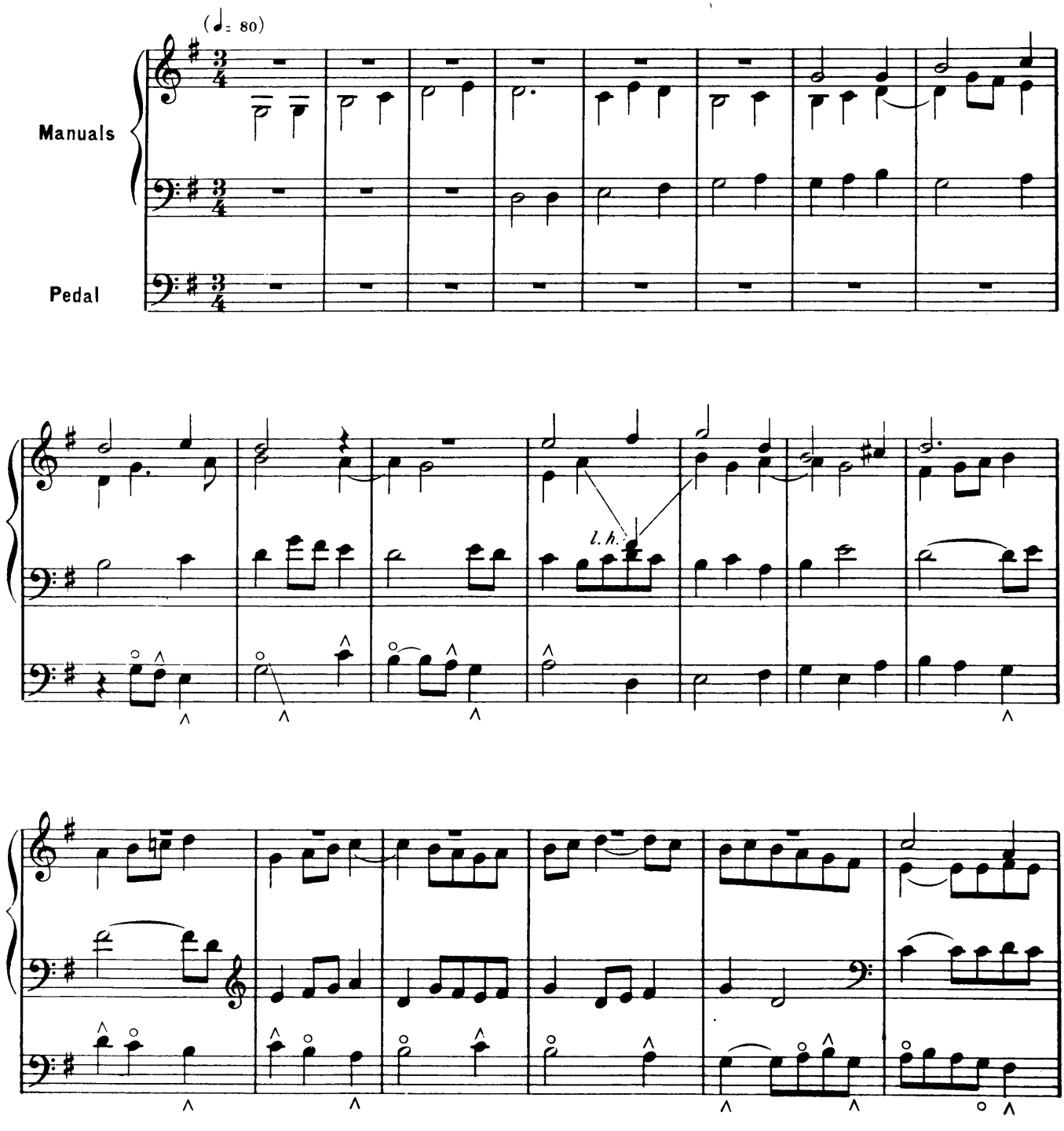
31

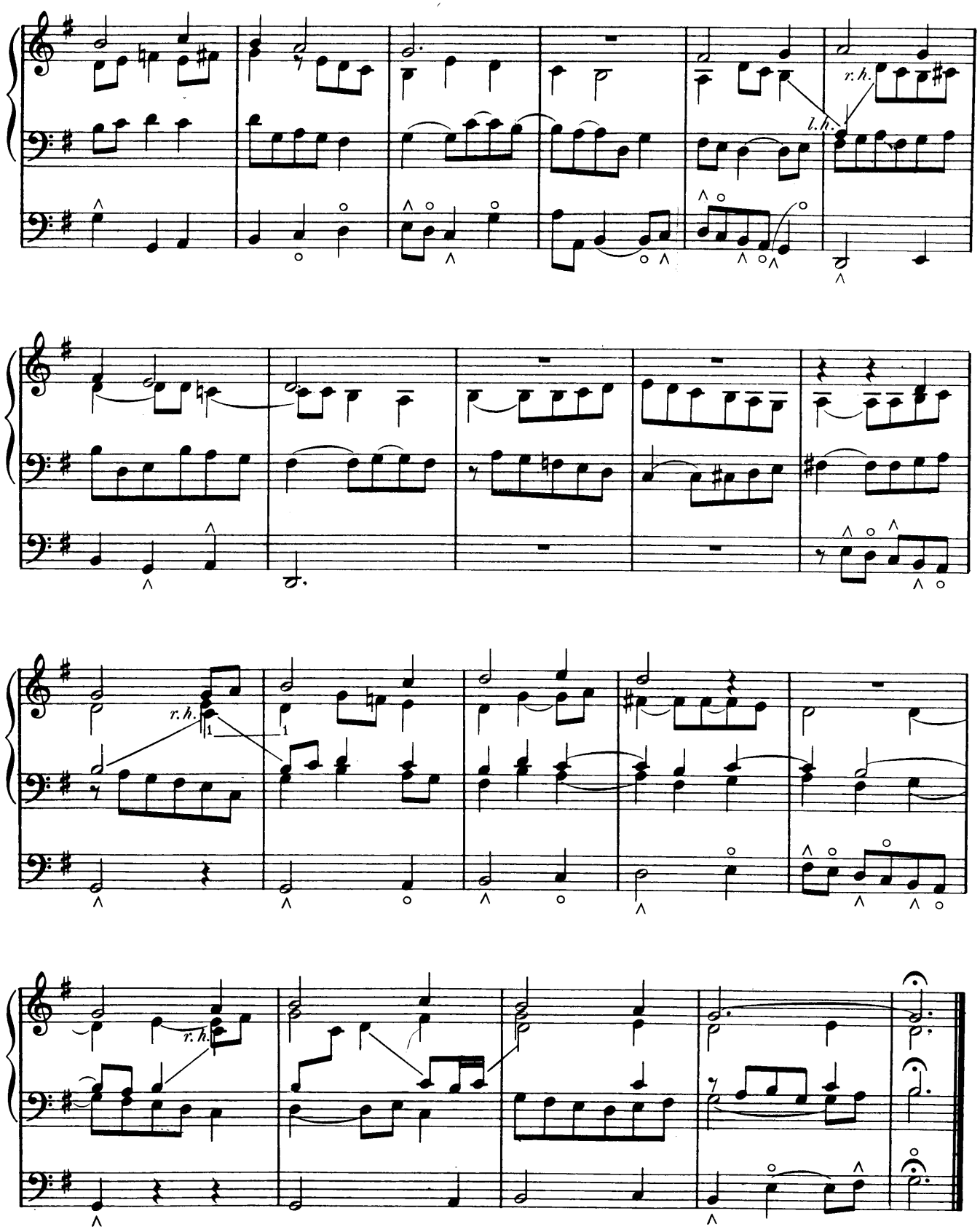
Choral Prelude

"The Son of God is come"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




r.h.
l.h.
r.h.
1
1
r.h.

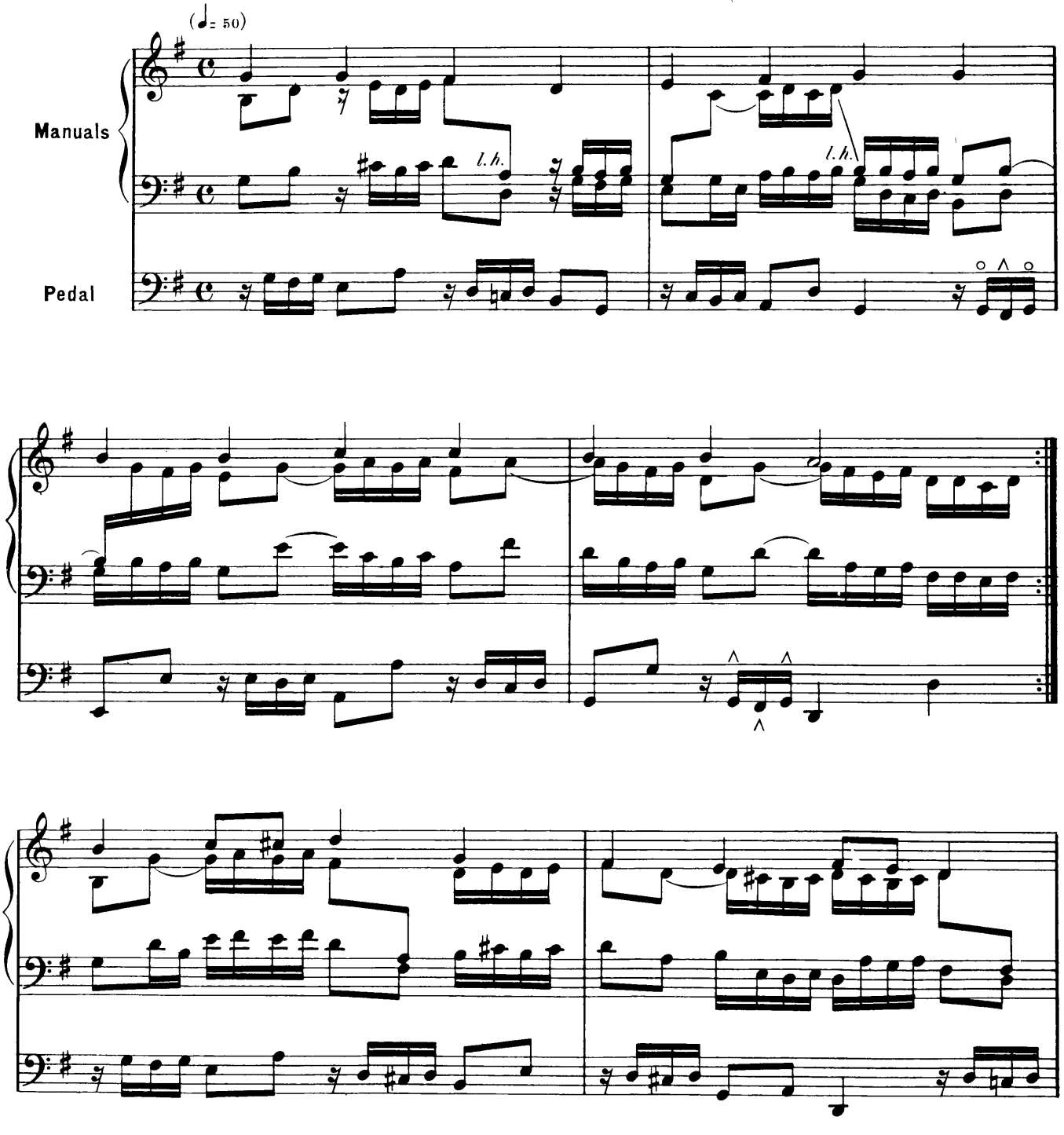
32

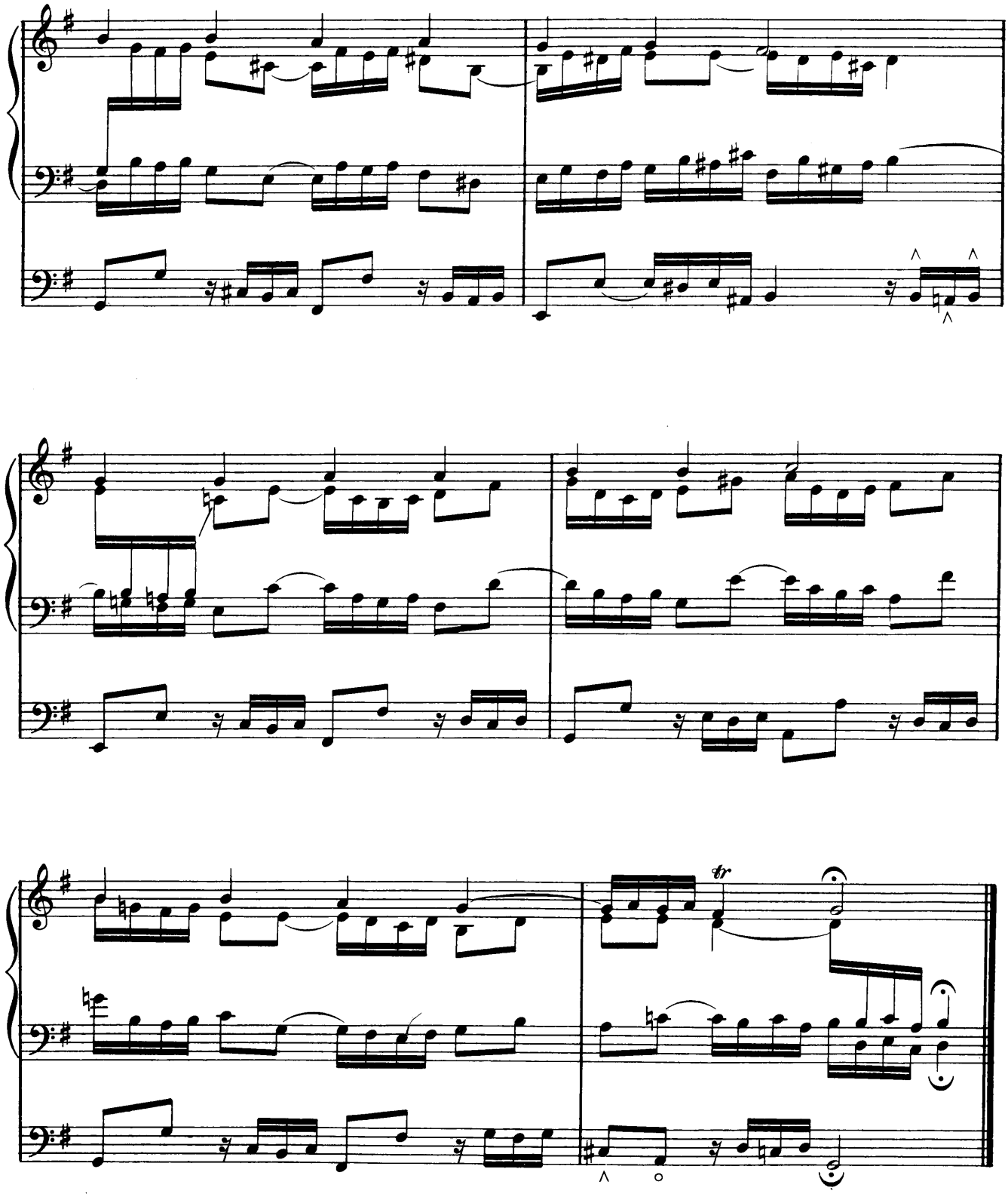
Choral

"All men must die"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH





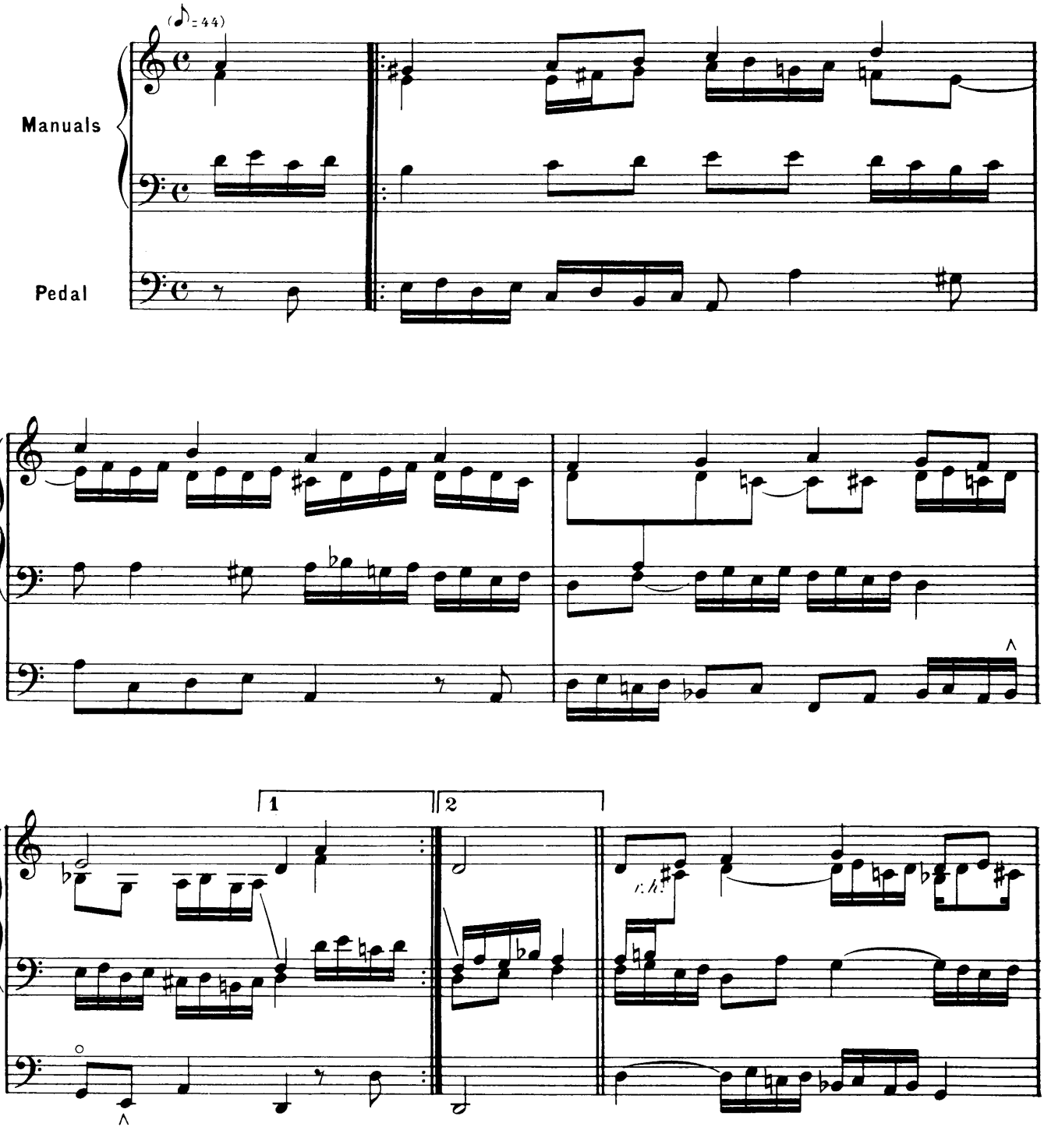
33

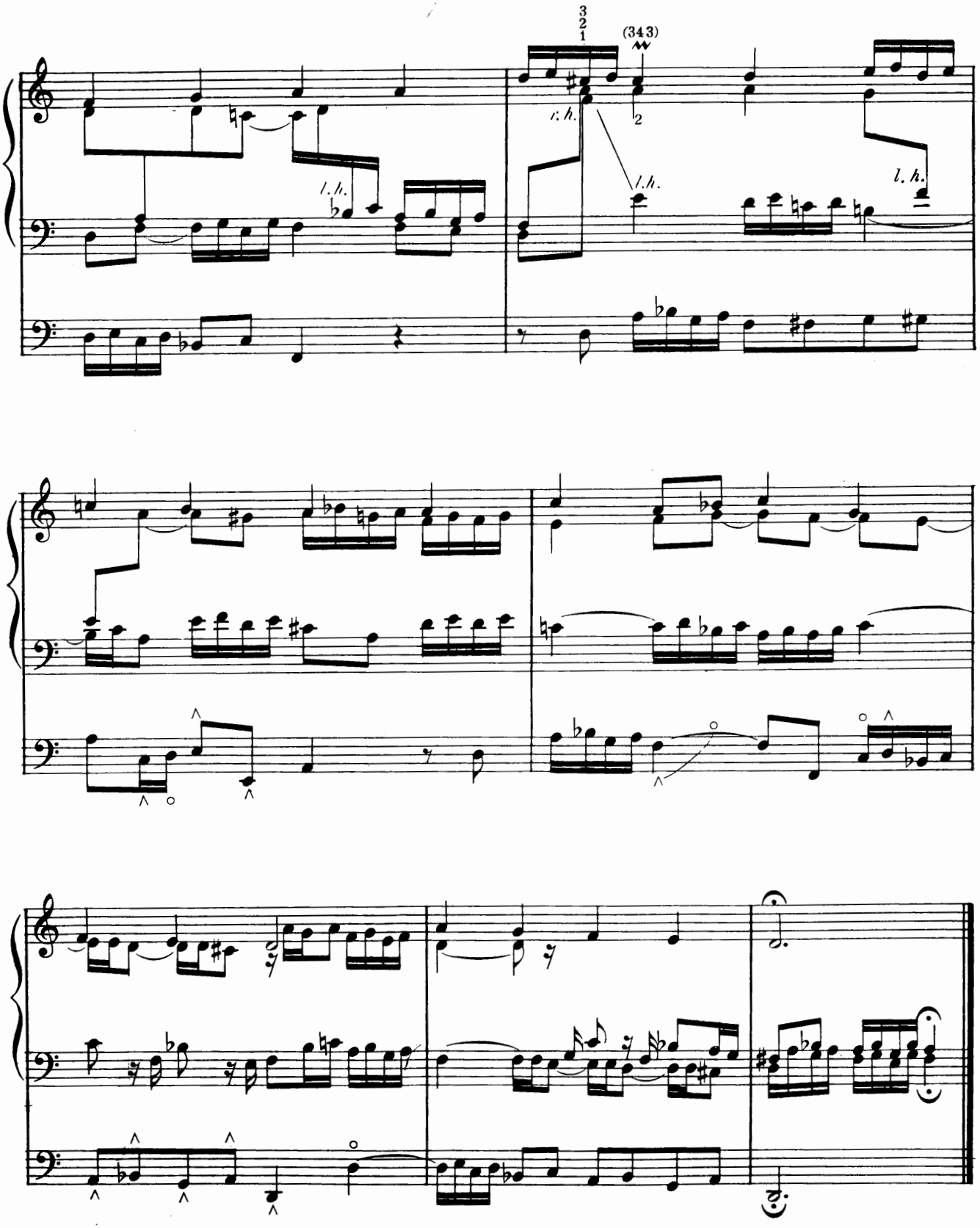
Choral

"Christ lay in Death's embrace"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH

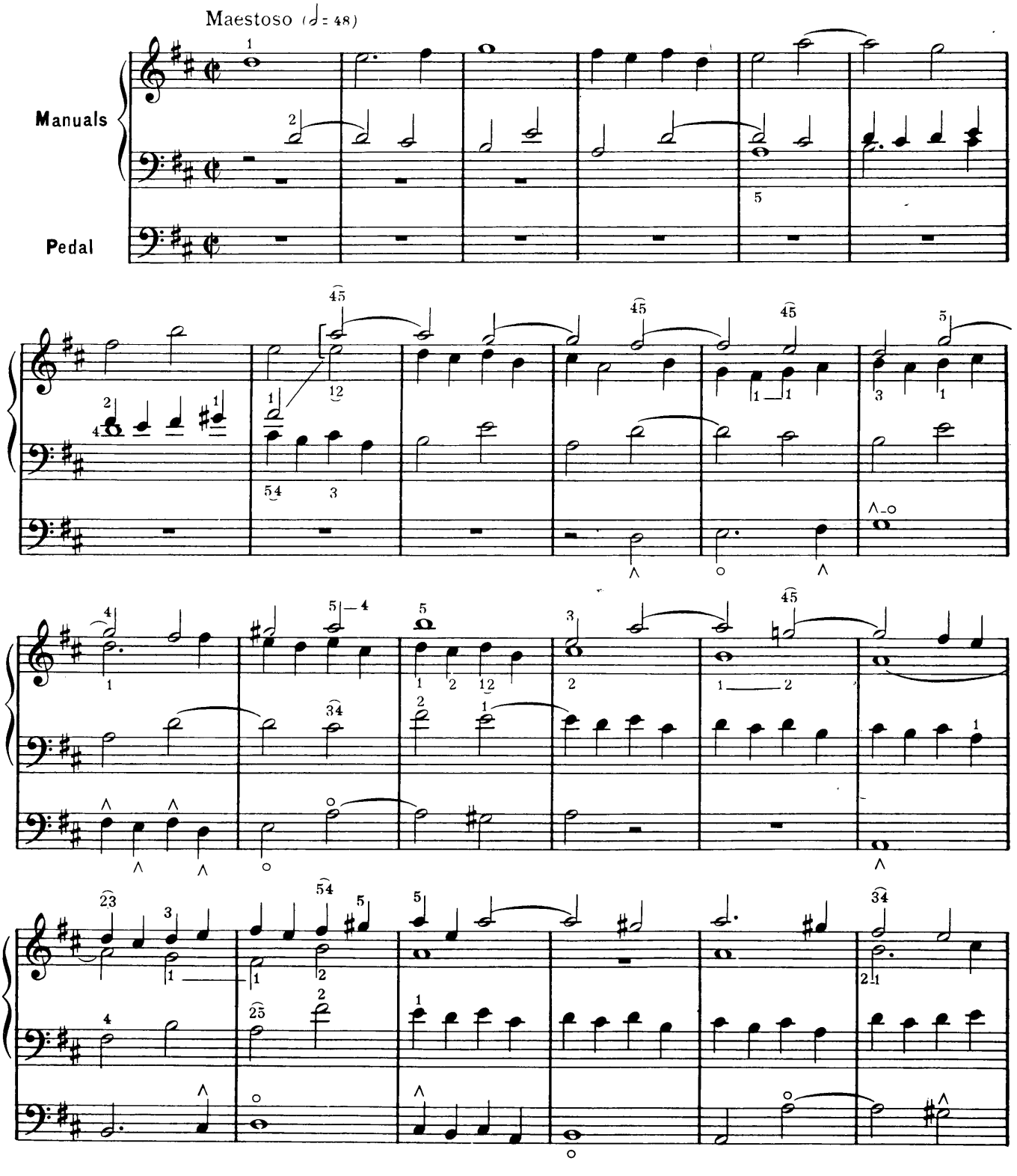


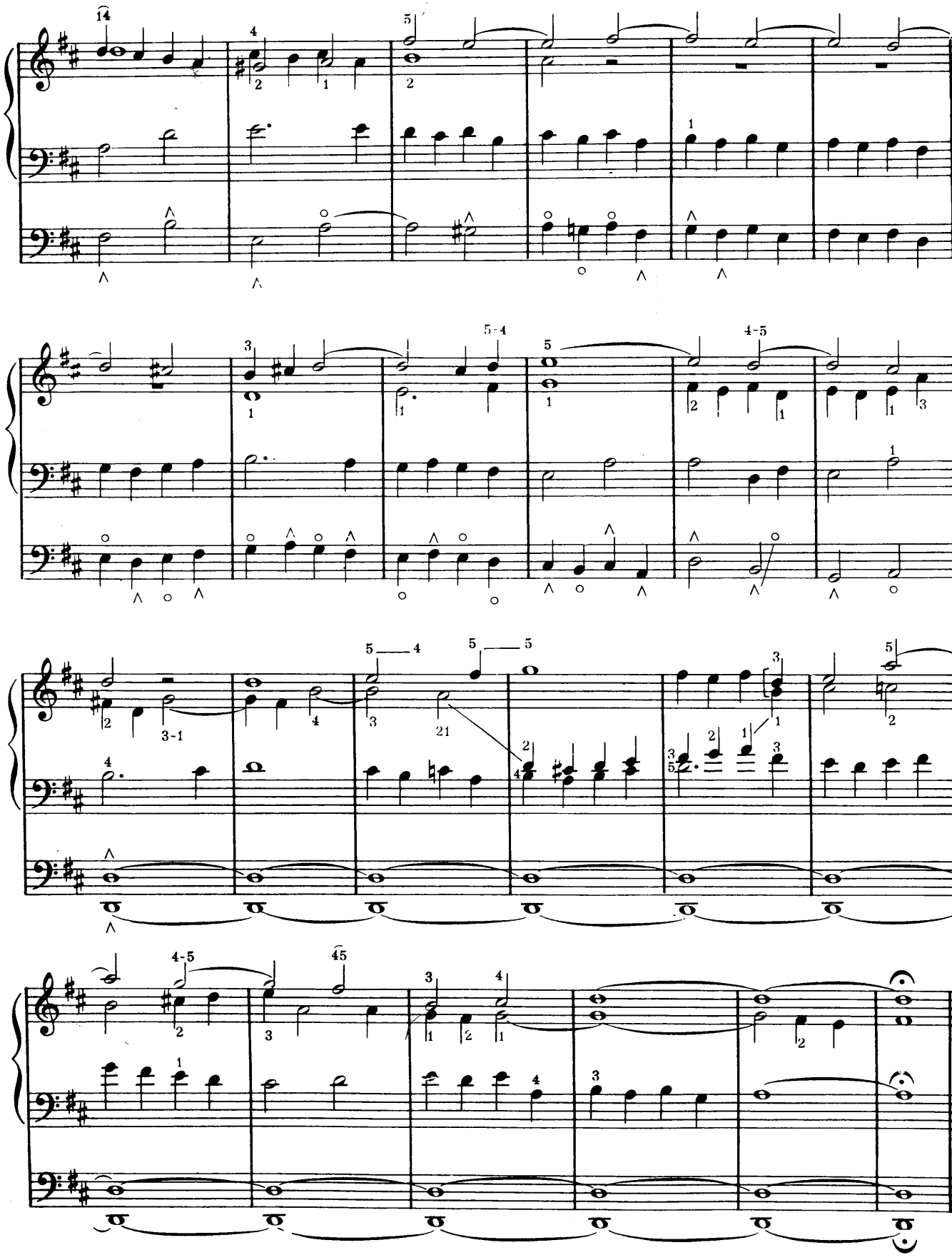

3
2
1
(343)
r. h.
l. h.
l. h.
l. h.

34
Fugue in D

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH





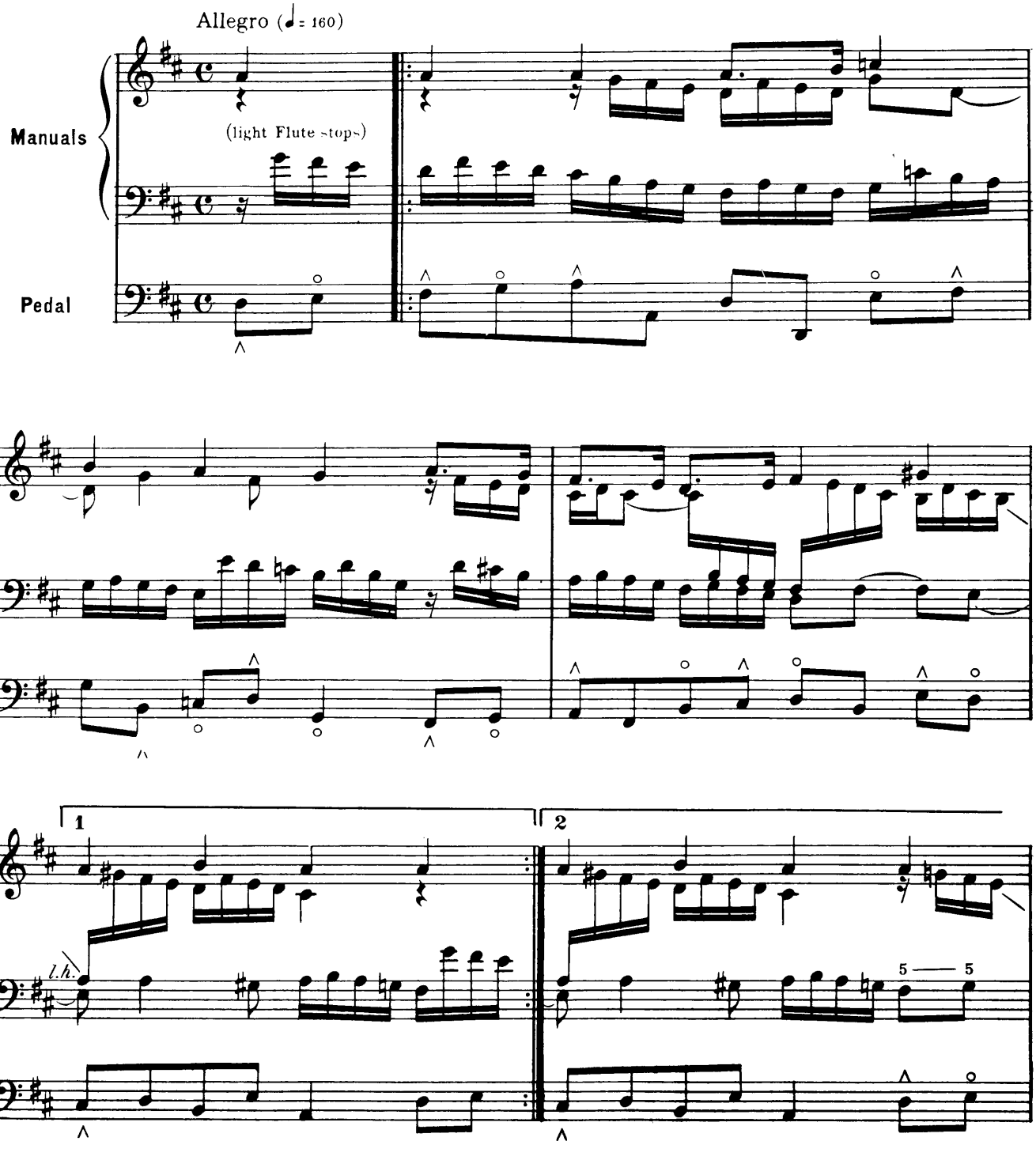
35

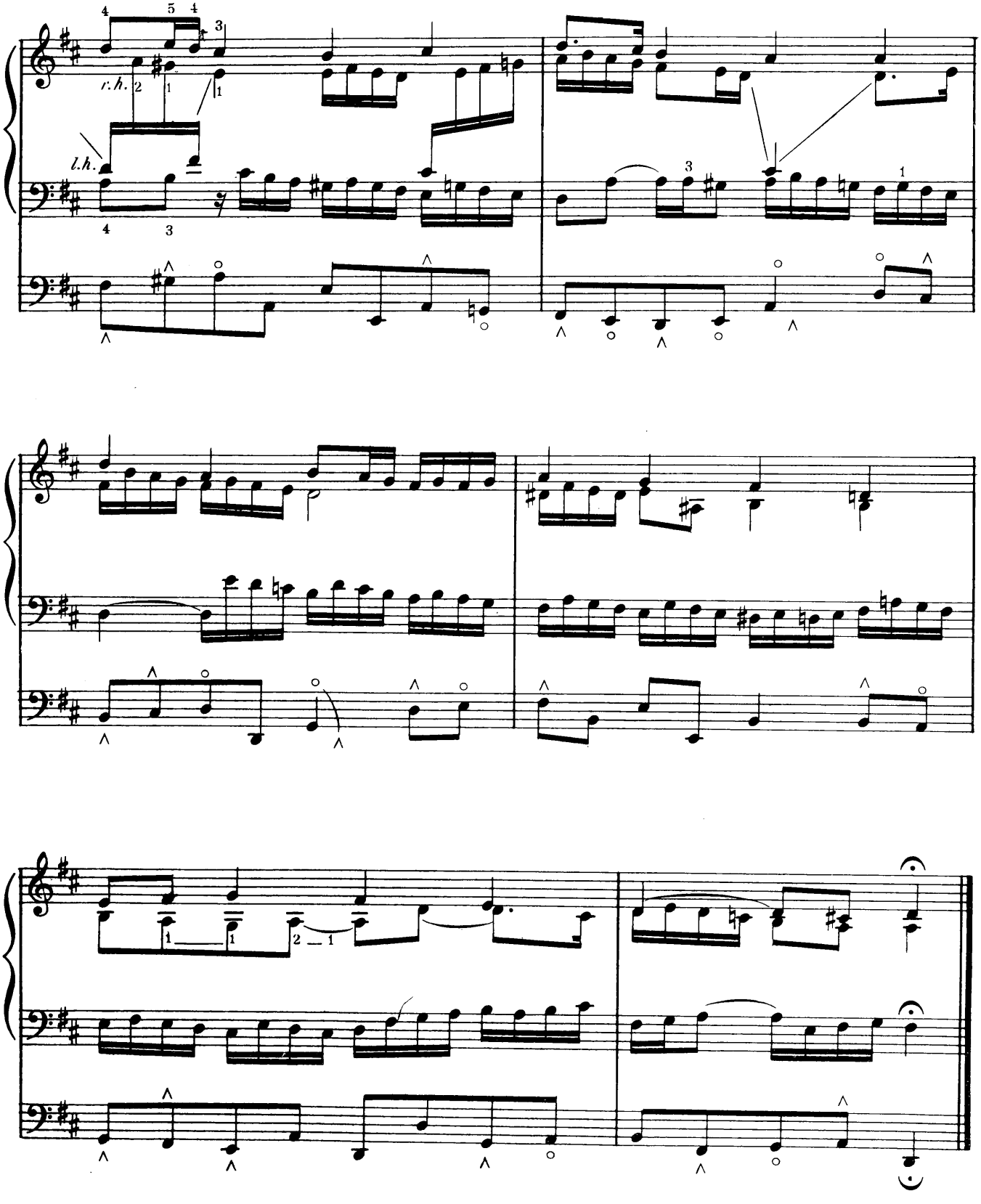
Choral

"Now is salvation come"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH

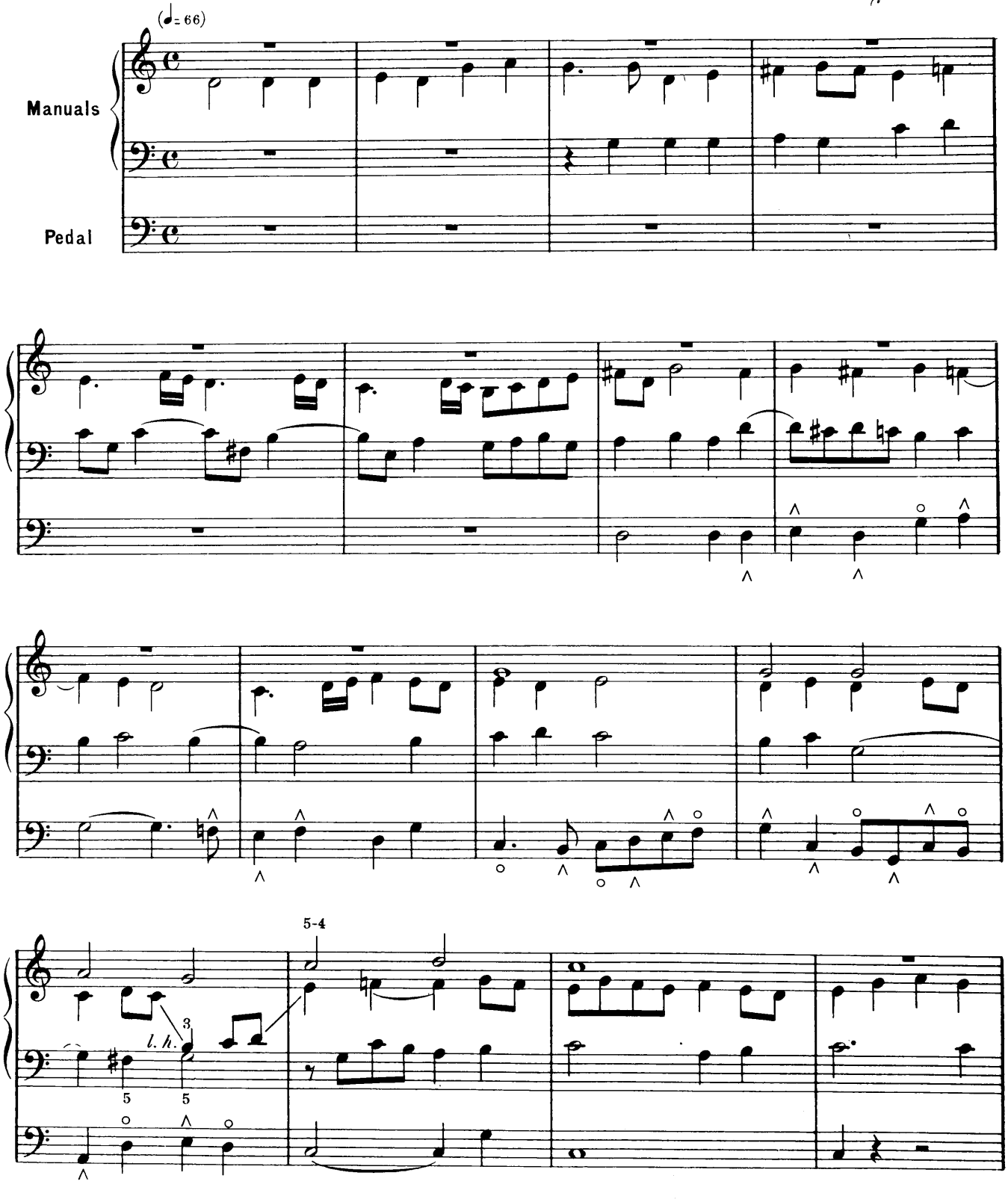


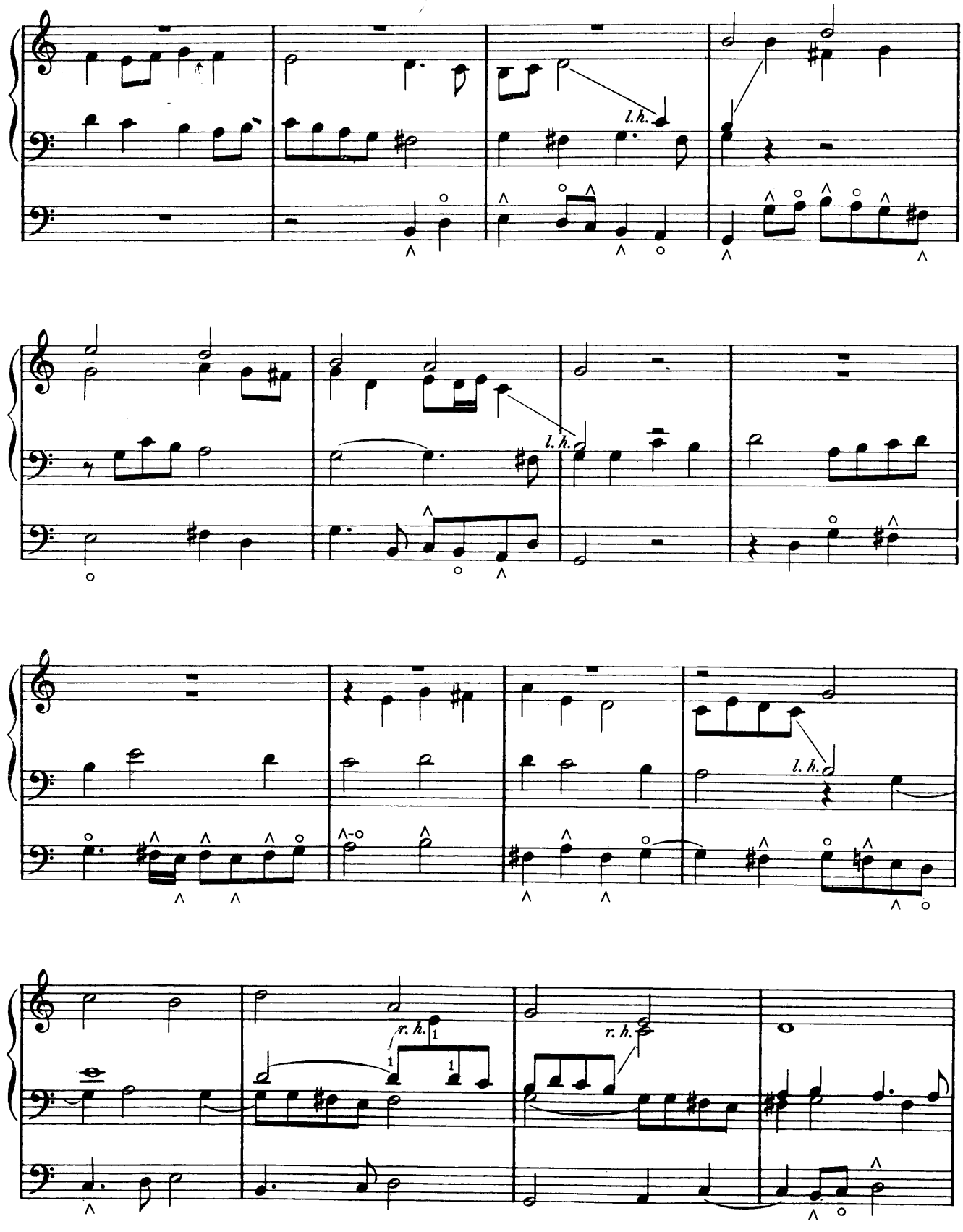

r.h.
l.h.

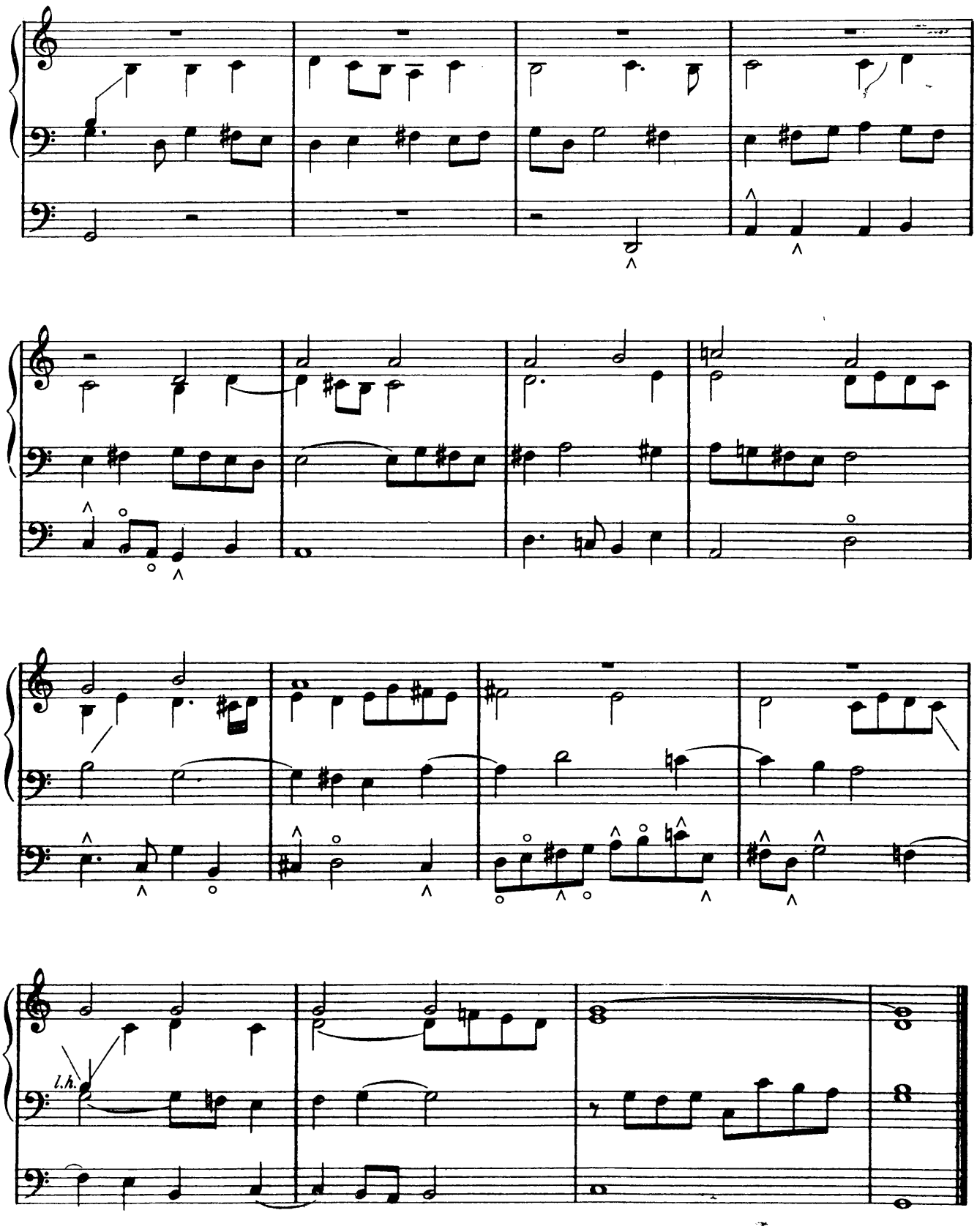
36
Choral Prelude
"Praised be Thou, O Jesus Christ"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




l. h.
l. h.
l. h.
r. h.
r. h.

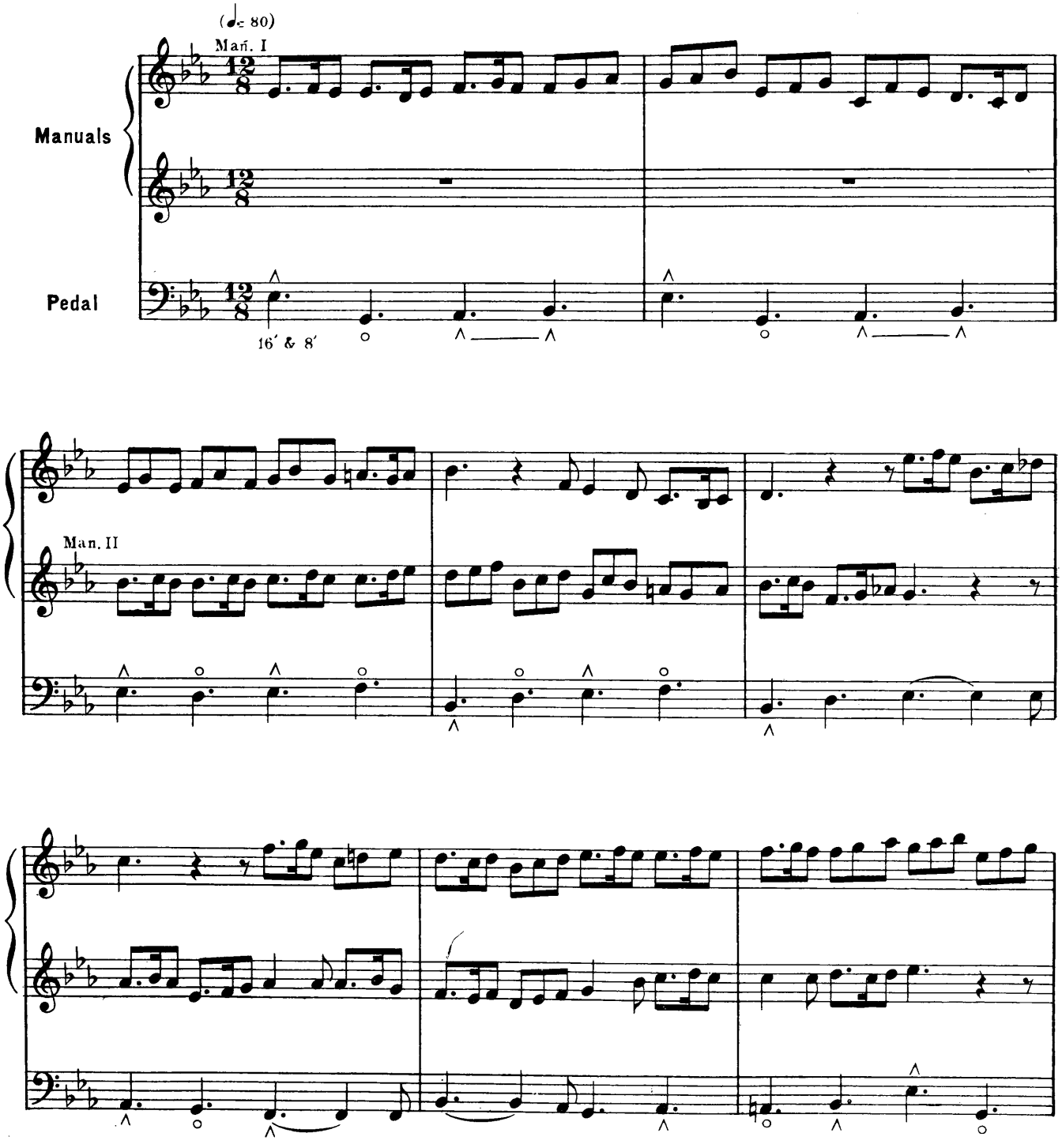

l.h.

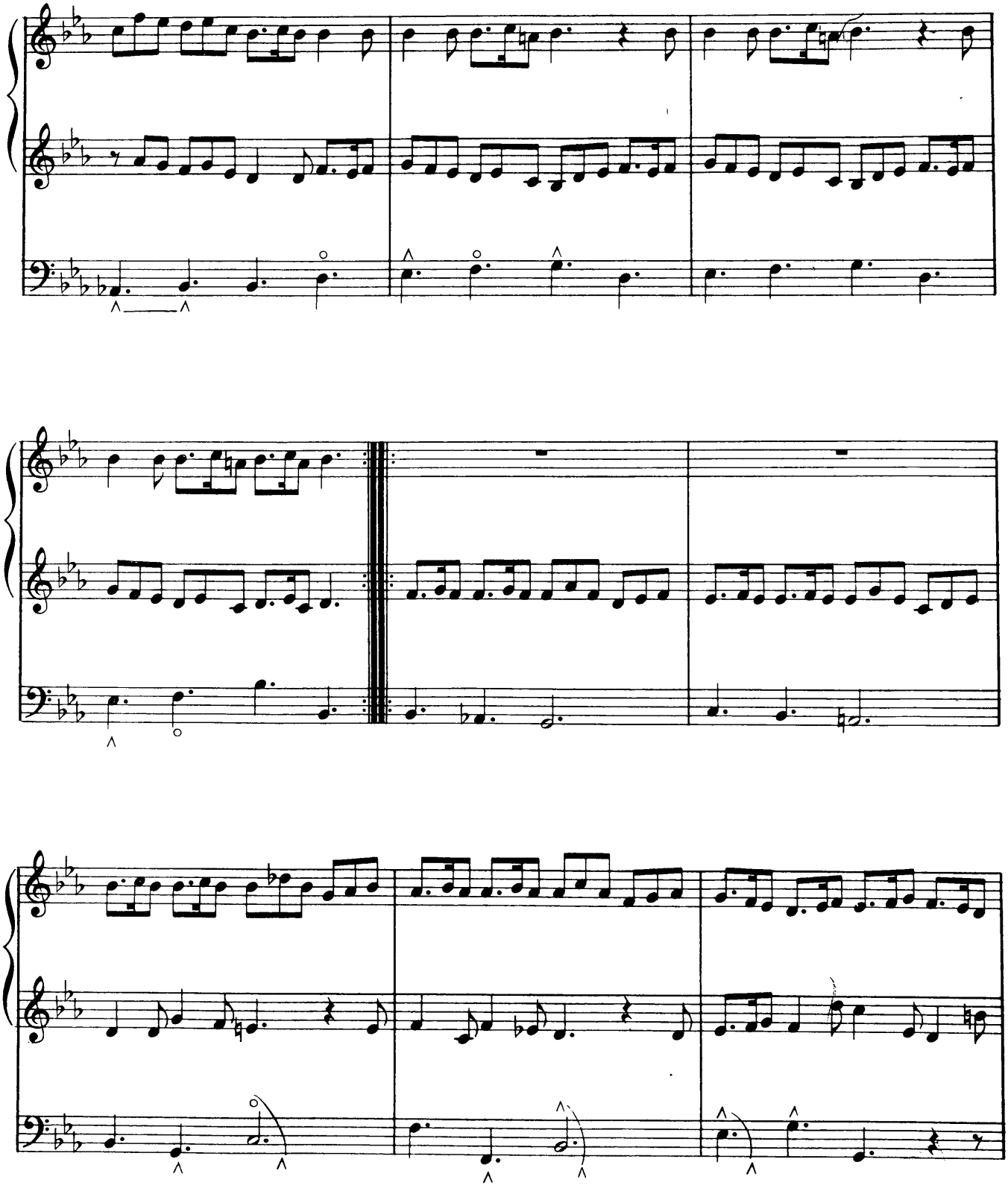
37

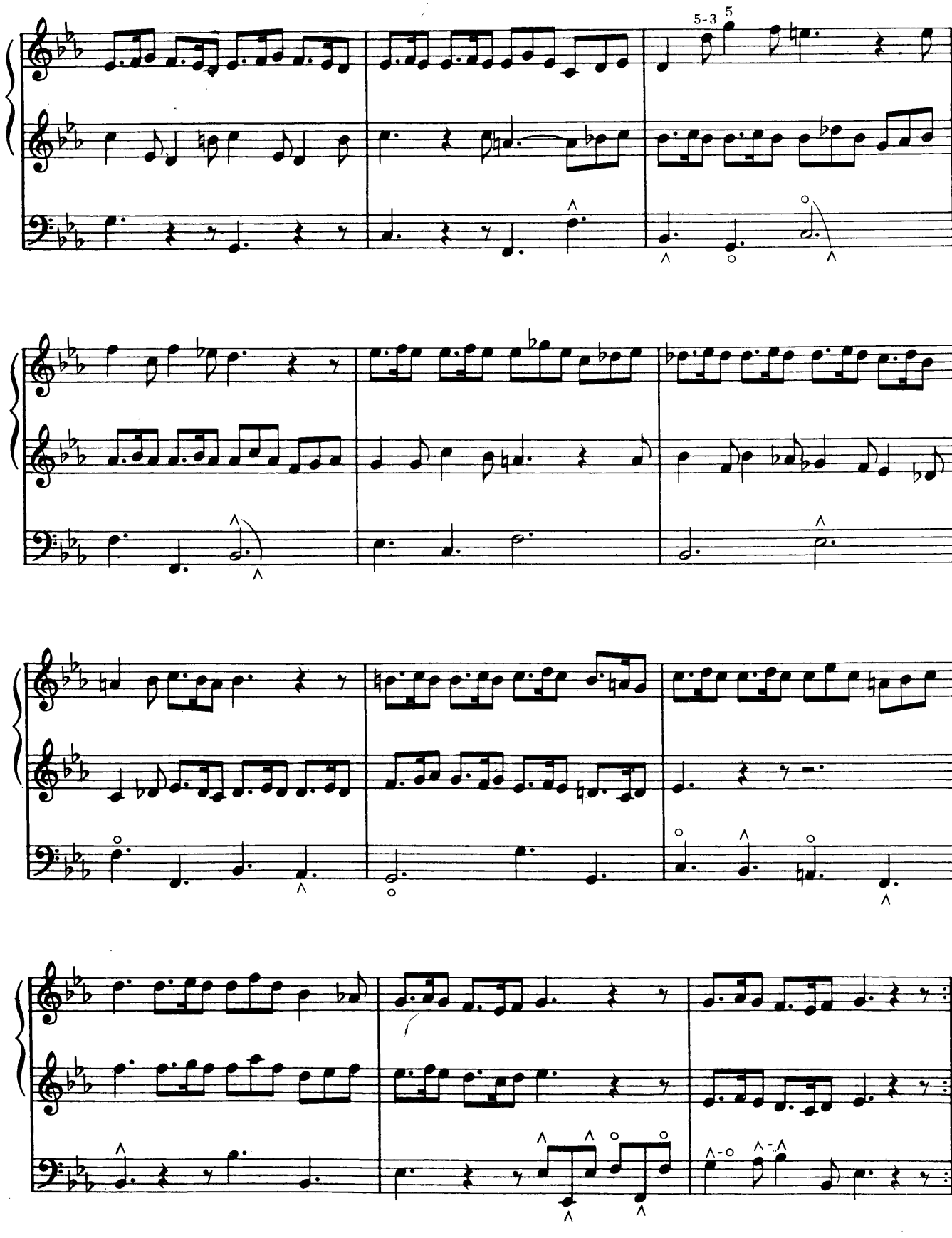
Gigue

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH






5-3 5

38

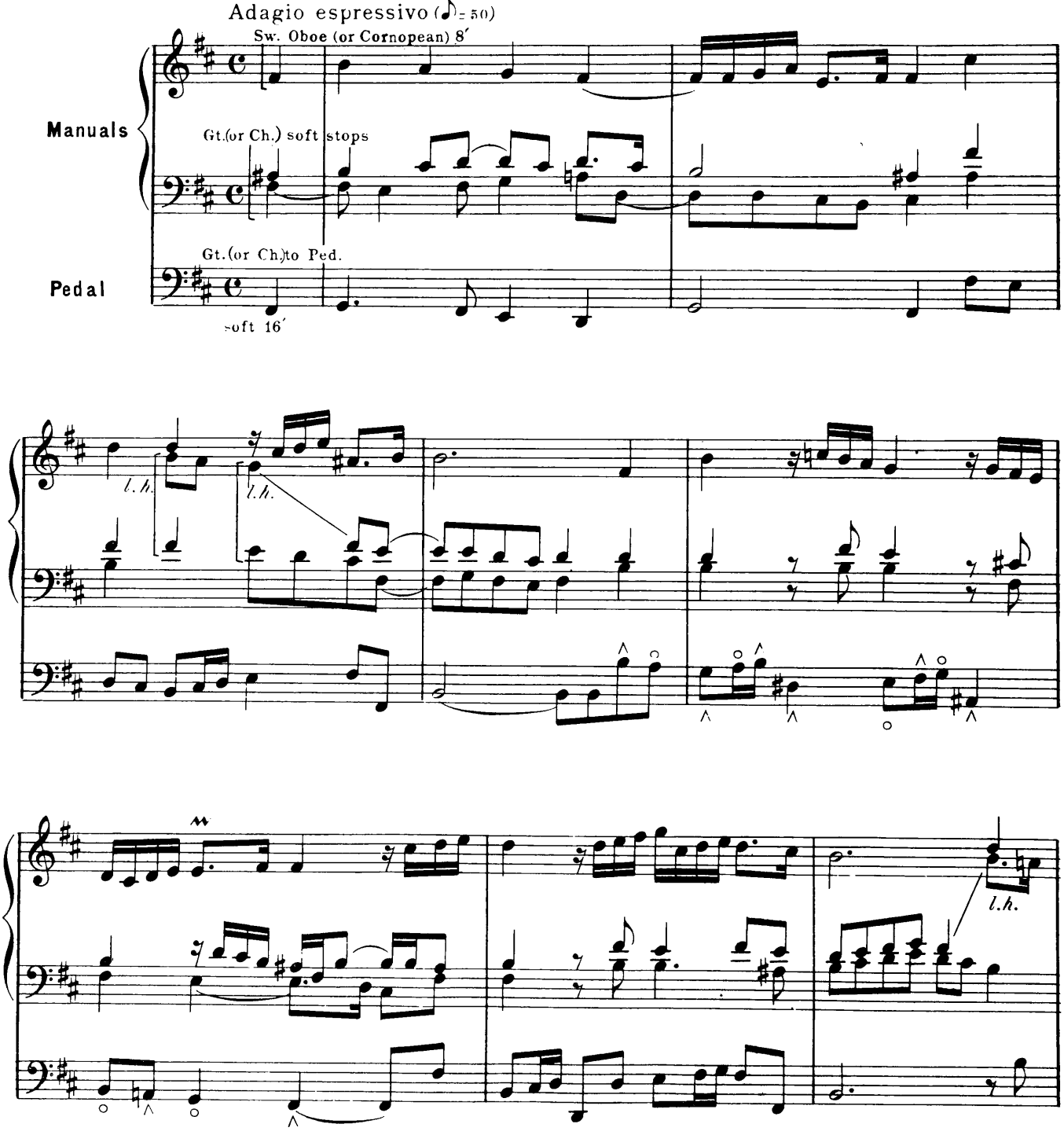
Choral

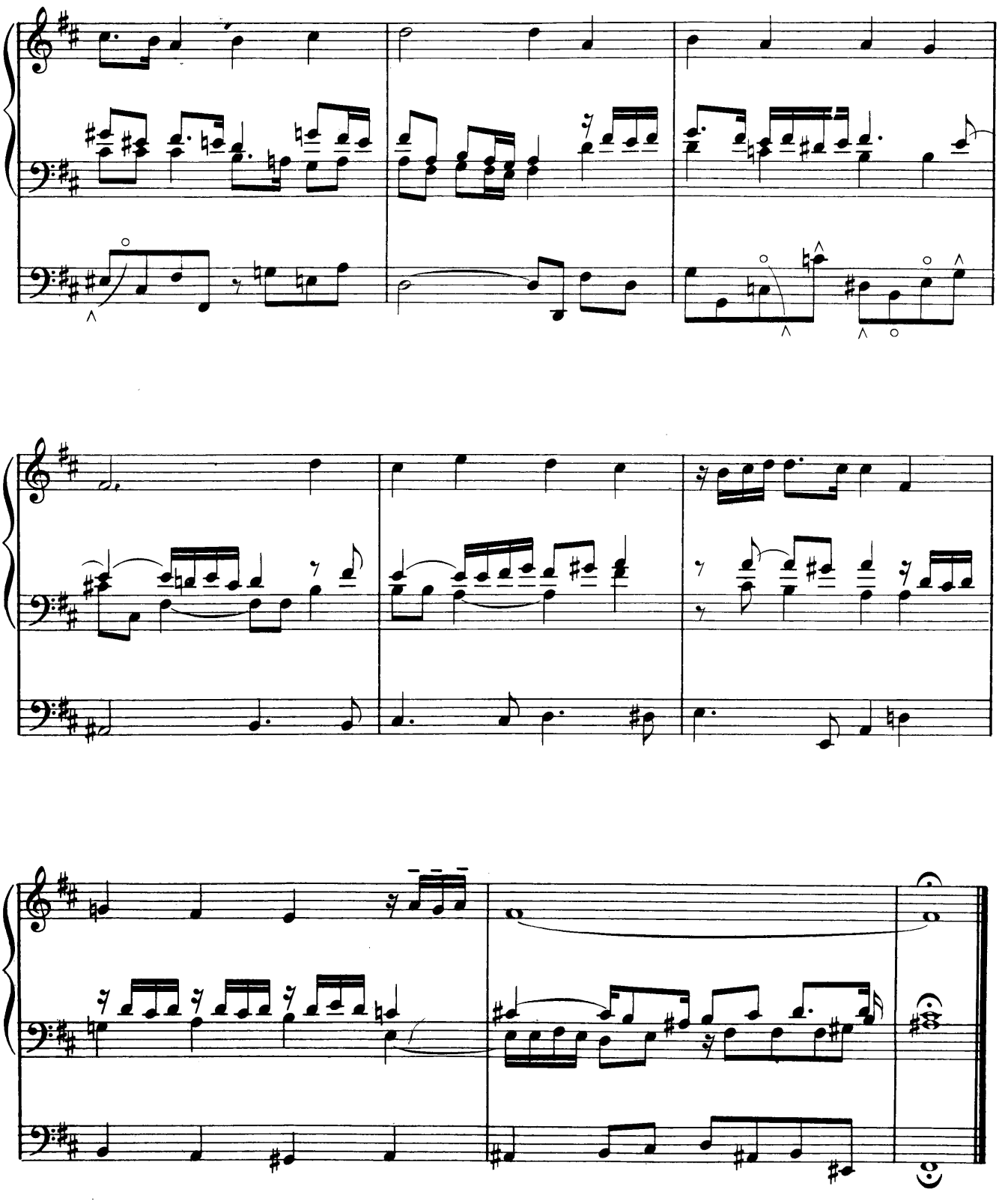
"O Sacred Head, now wounded"

Play the melody upon the Swell with Oboe or Cornopean, 8′; the other two manual parts should be taken on Great or Choir (soft) with the left hand.

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH





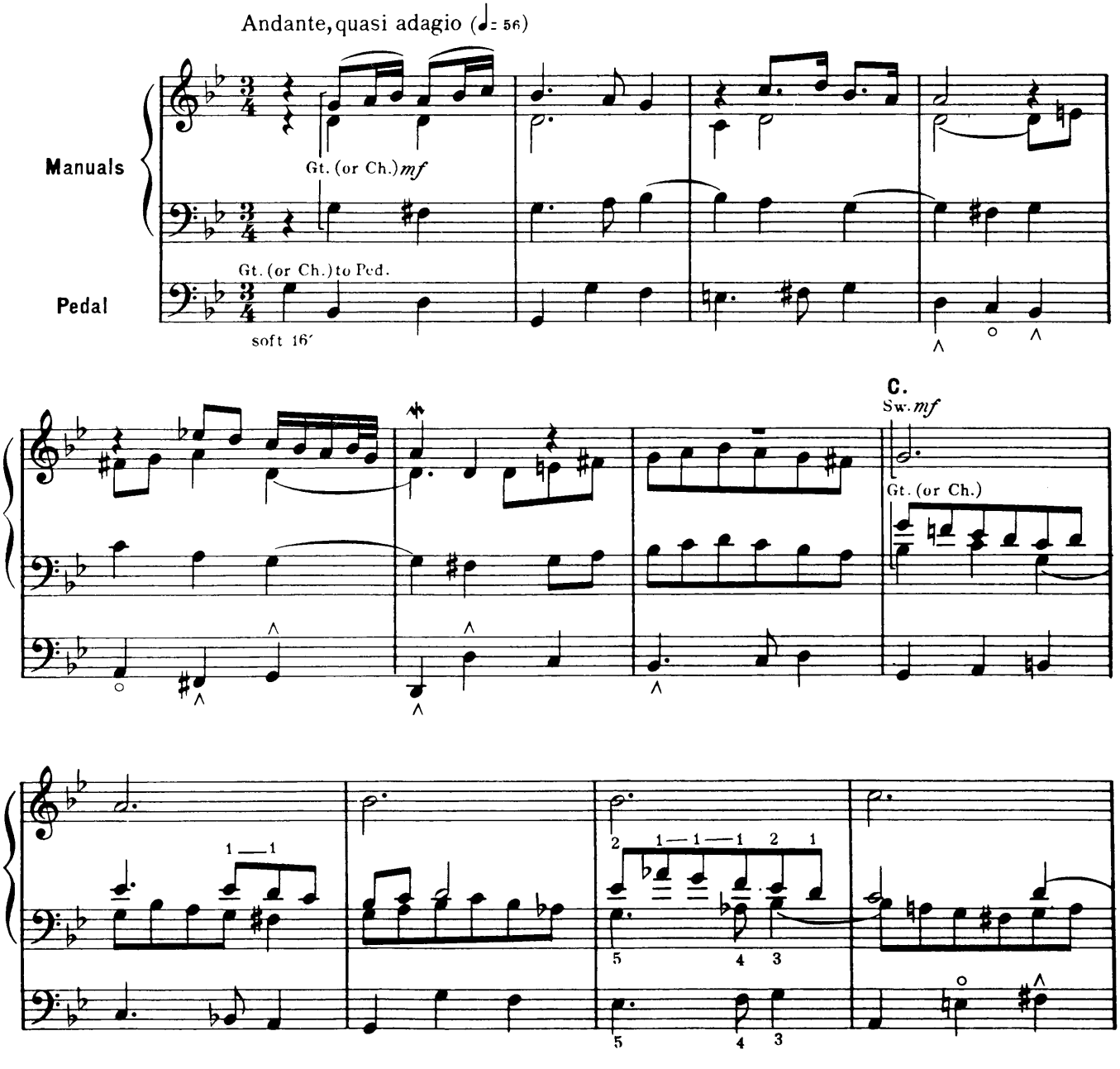
39
Variation

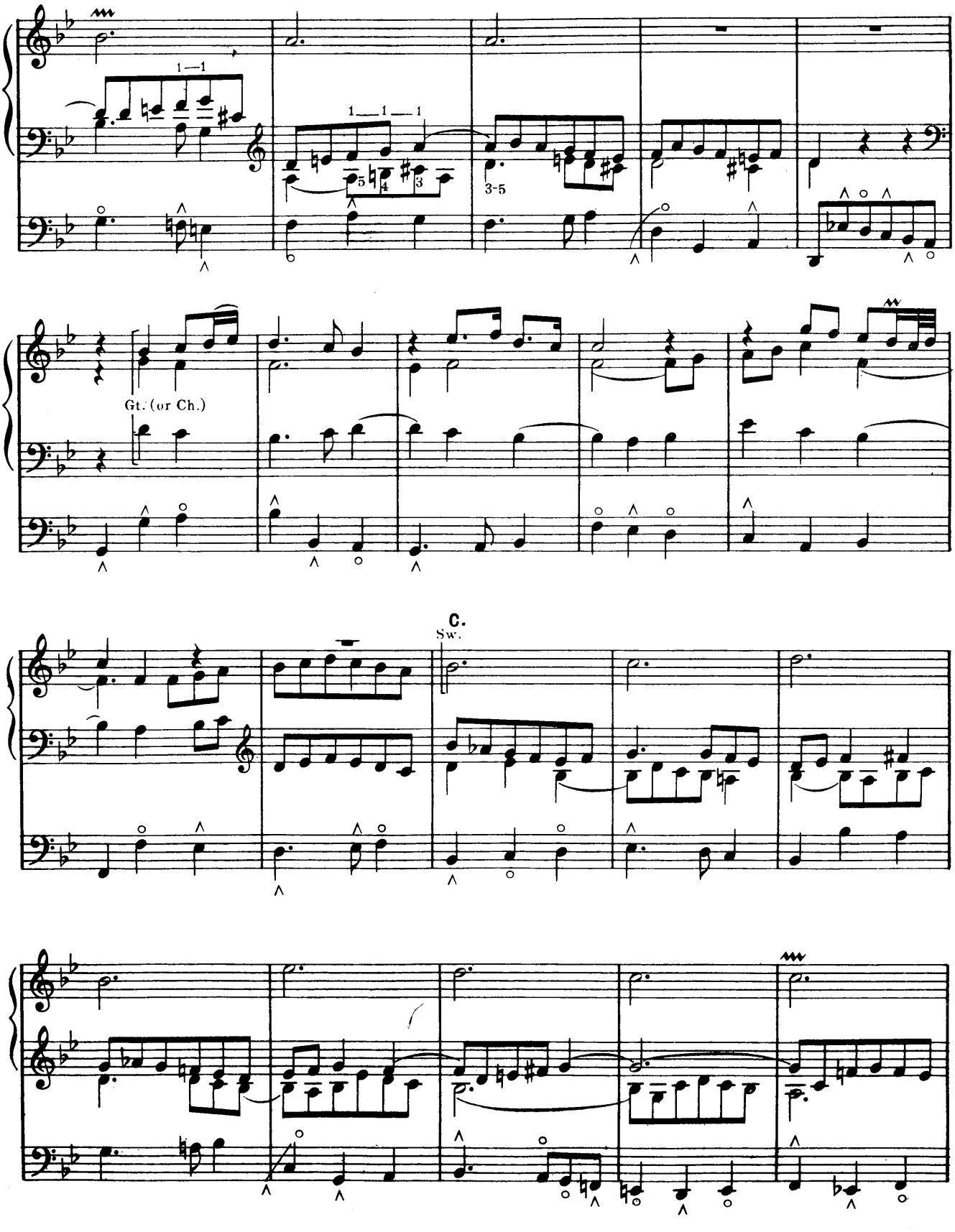
On the Choral: "Be Thou welcome, Gentle Jesus"

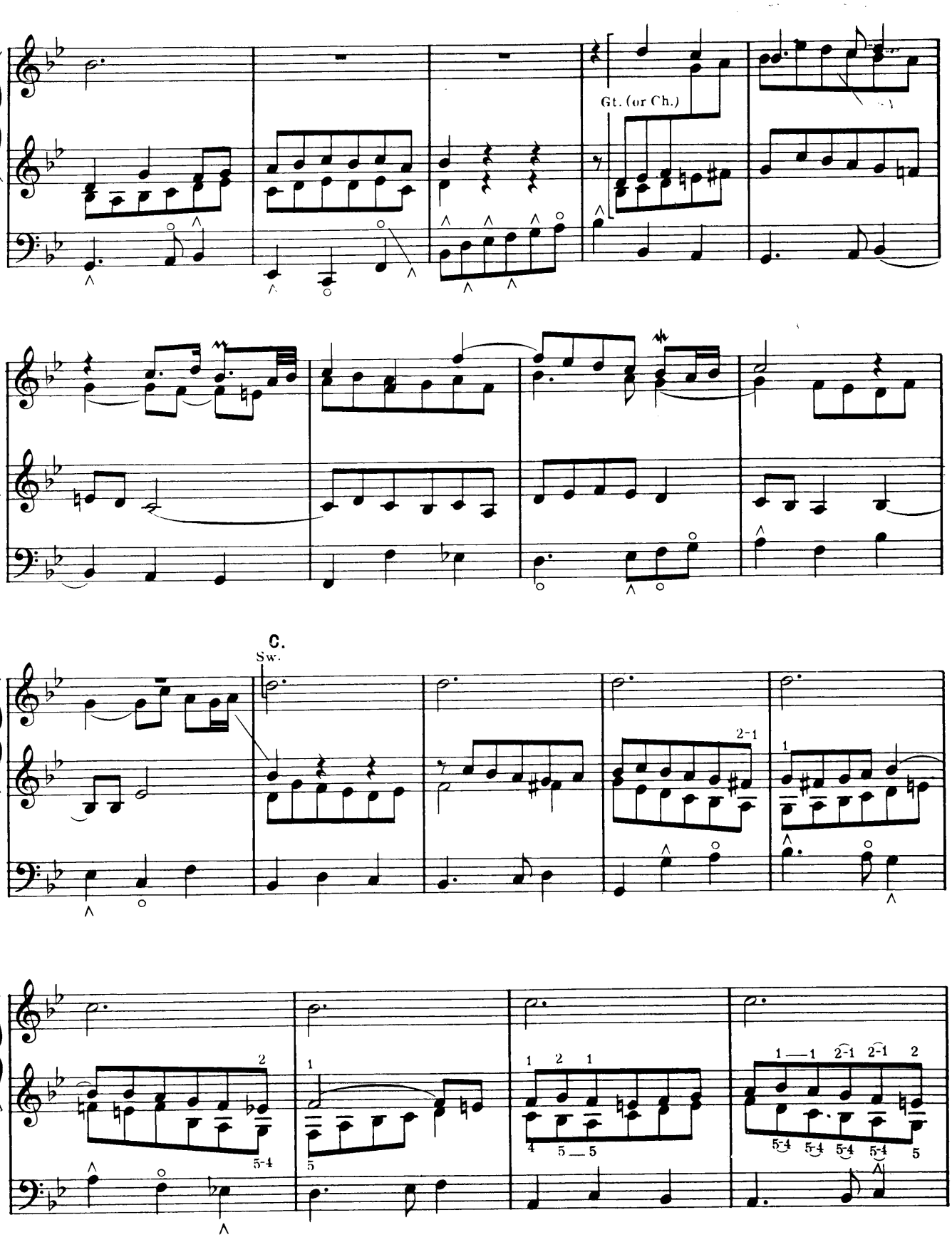
In this very beautiful Choral-Variation, the "Cantus Firmus," a Choral Melody, indicated at each entrance by "C" should be played on the Swell organ, using the Oboe or Cornopean, 8′ (with Tremulant, ad lib.), or another strong and distinctive stop. All the remainder of the work should be played on soft stops of the Great or Choir, coupled to soft Pedal 16′. The fifth and sixth entrances of the "Cantus" present it in two parts, both, of course, to be played on the Swell with the solo stops above referred to. We have indicated with care which parts should be played on the Swell and which on the Great or Choir.

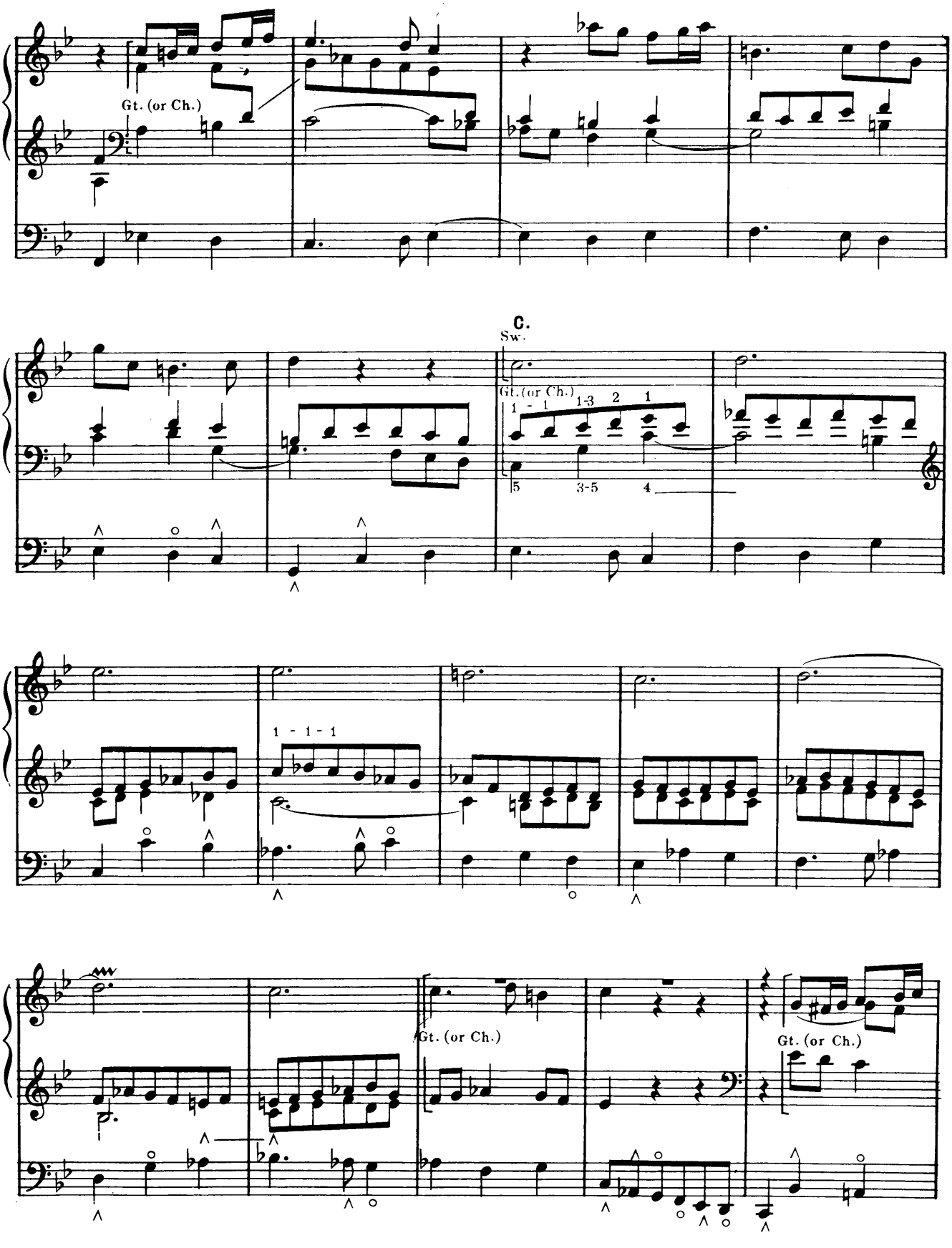
Edited by Edward Shippen Barnes

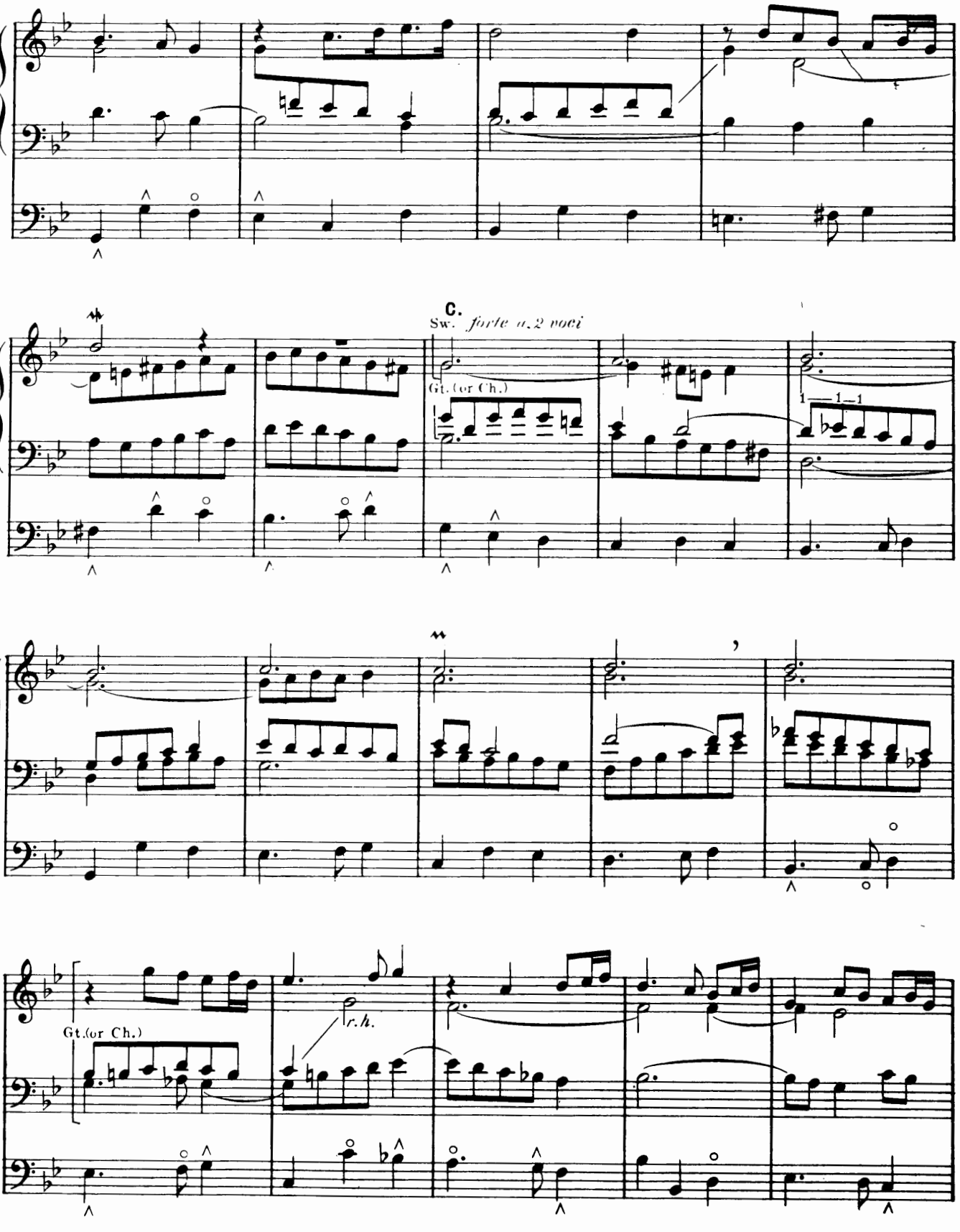
JOHANN SEBASTIAN BACH

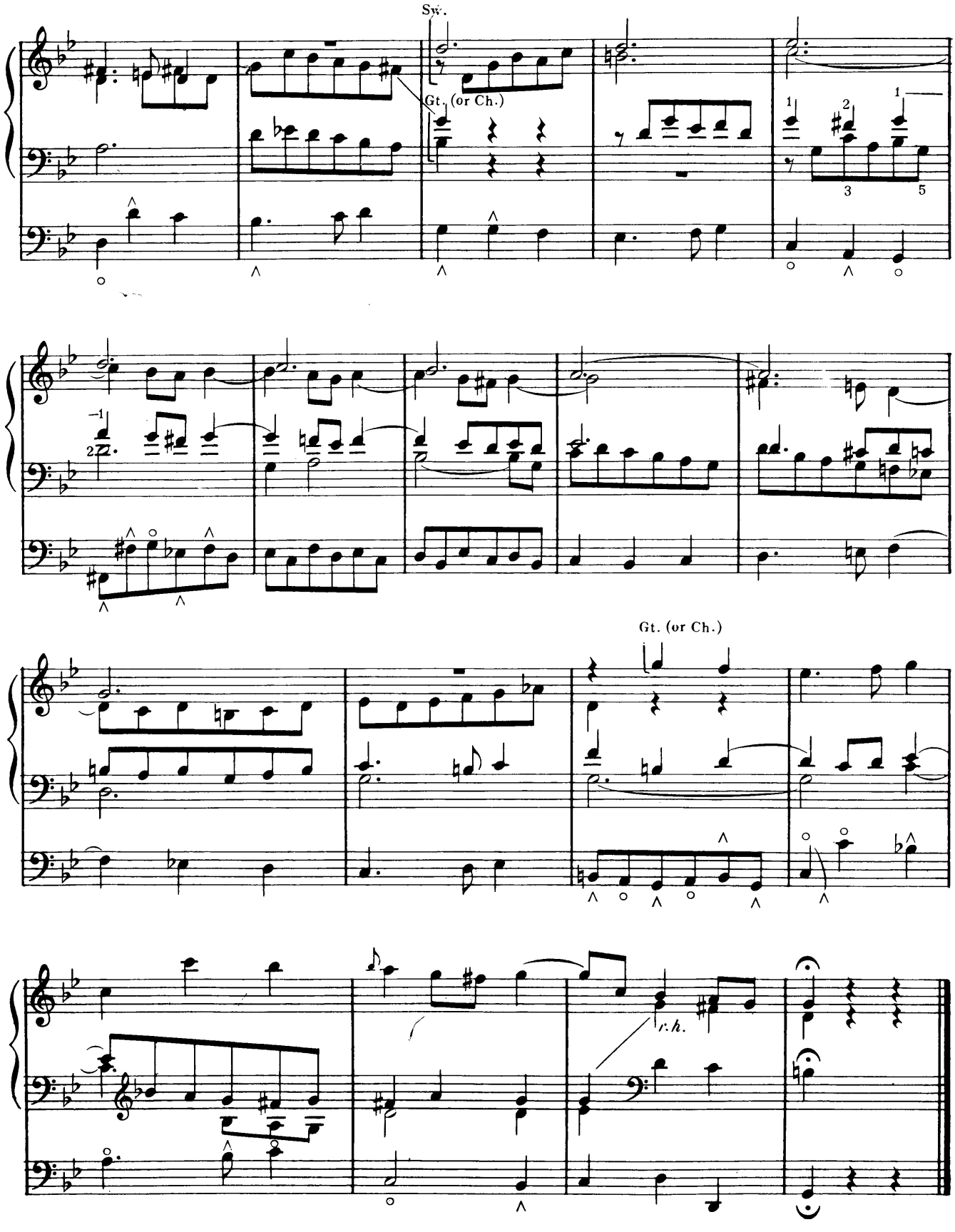



Gt. (or Ch.)
C.
Sw.


Gt. (or Ch.)
C.
Sw.


Gt. (or Ch.)
C.
Sw.
Gt. (or Ch.)
1 - 1
1-3
2
1
5
3-5
4
1 - 1 - 1
Gt. (or Ch.)
Gt. (or Ch.)


C.
Sw. forte a 2 voci
Gt. (or Ch.)
1 1 1
Gt. (or Ch.)
r.h.


Sw.
Gt. (or Ch.)
Gt. (or Ch.)
r.h.

40

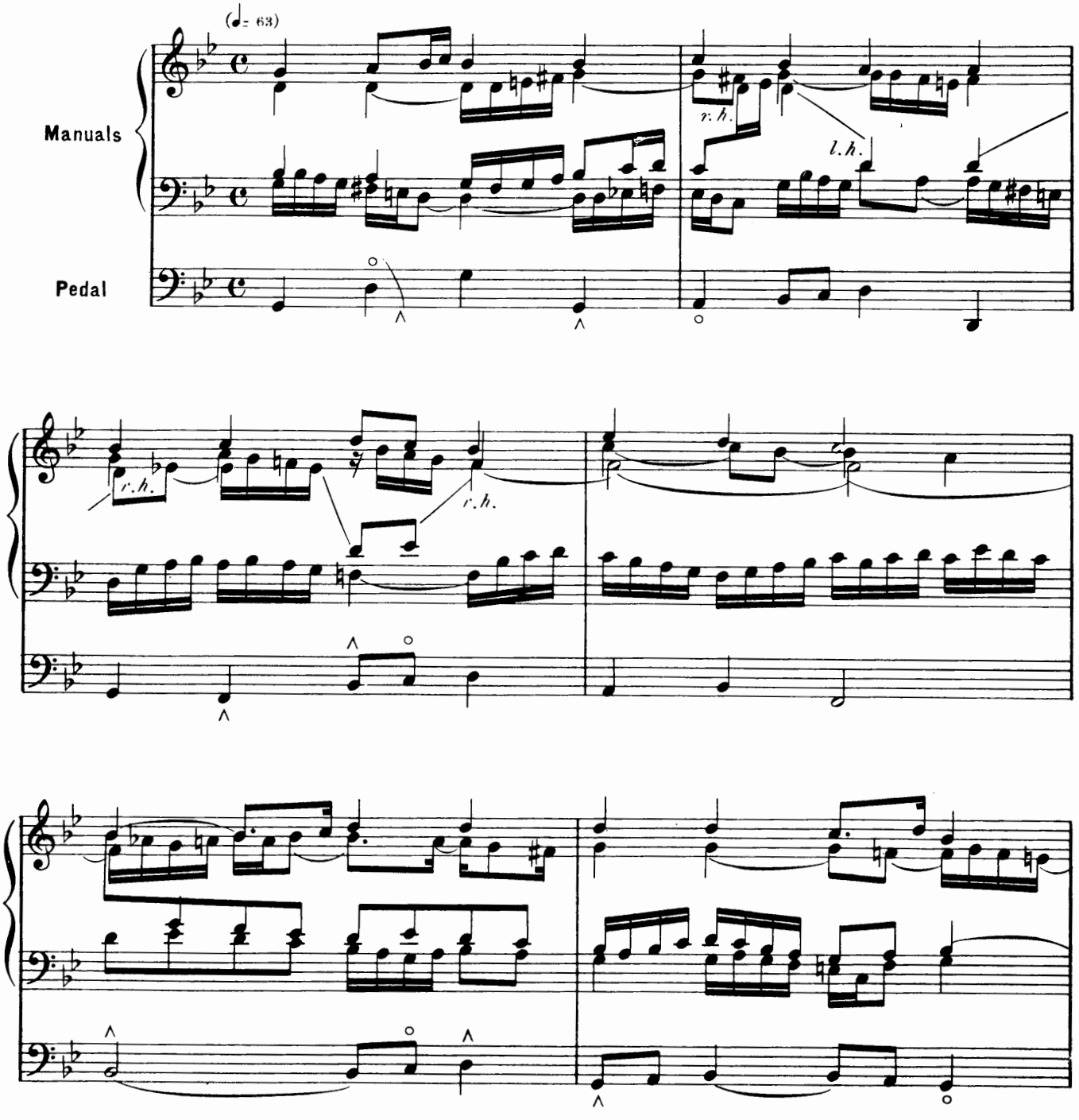
Variation

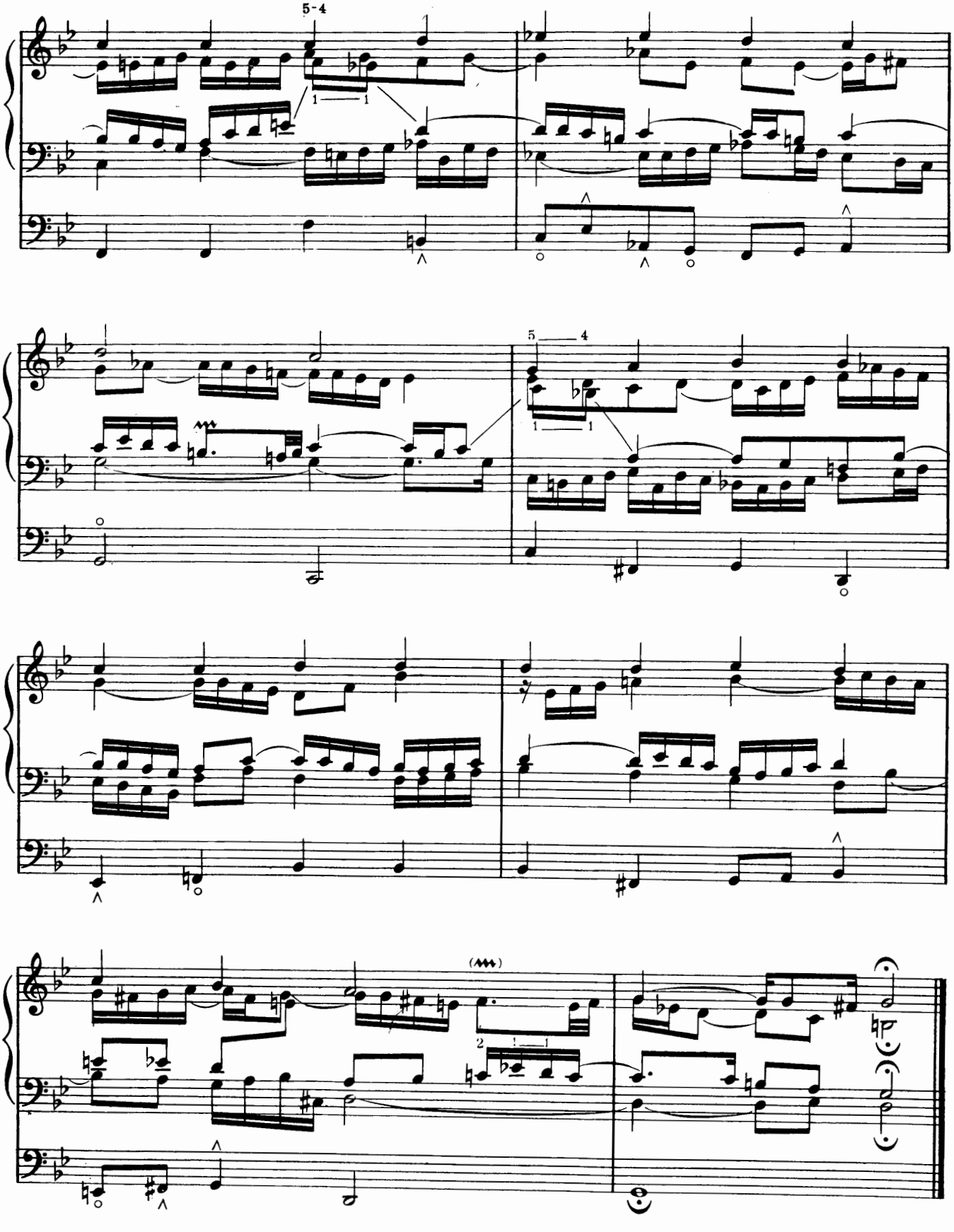
On the Choral: "Be Thou welcome, Gentle Jesus"

a 5 voci, in organo pleno

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH




5-4
1 1
5 4
1 1
(mm)
2 1 1

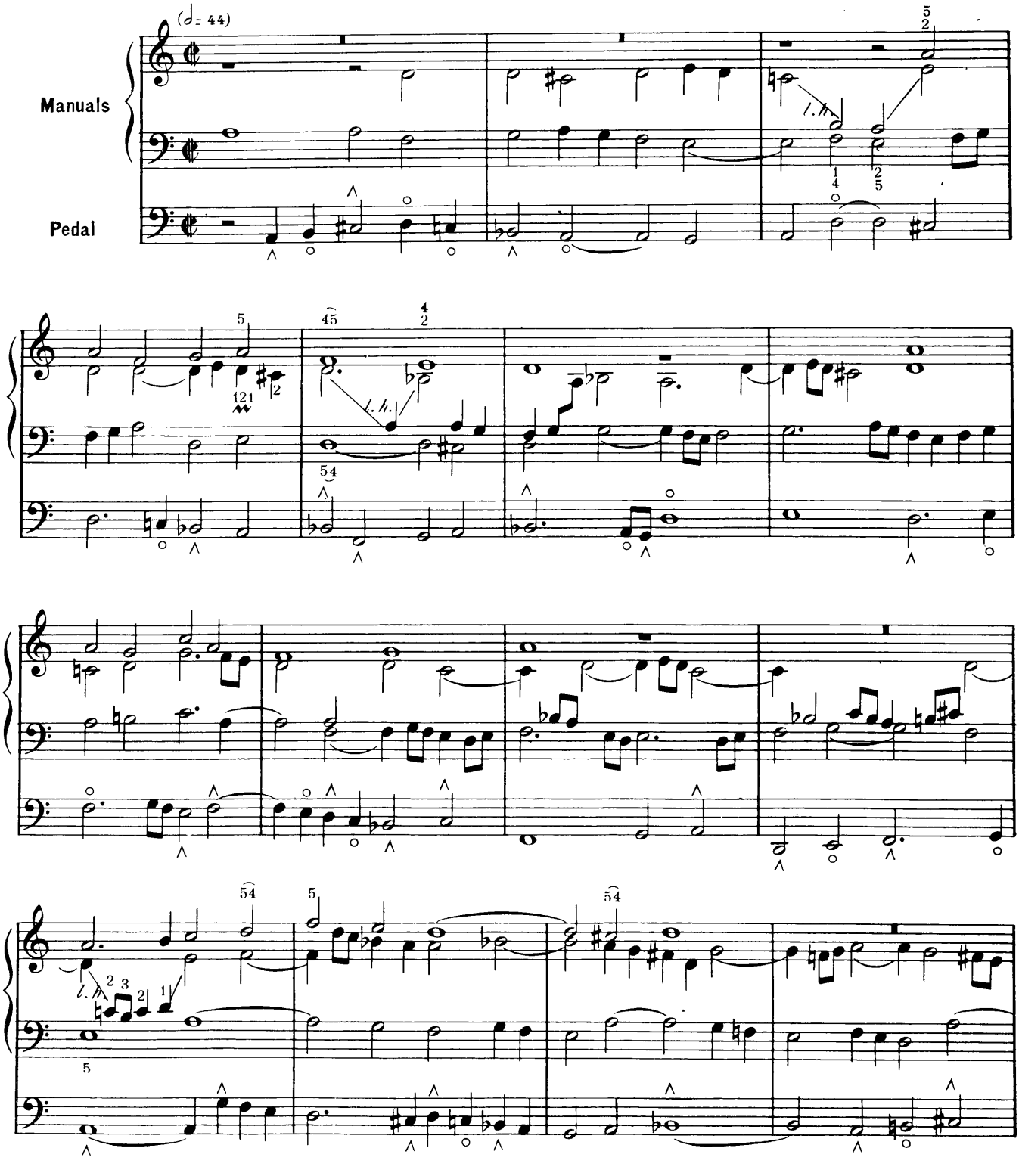
41

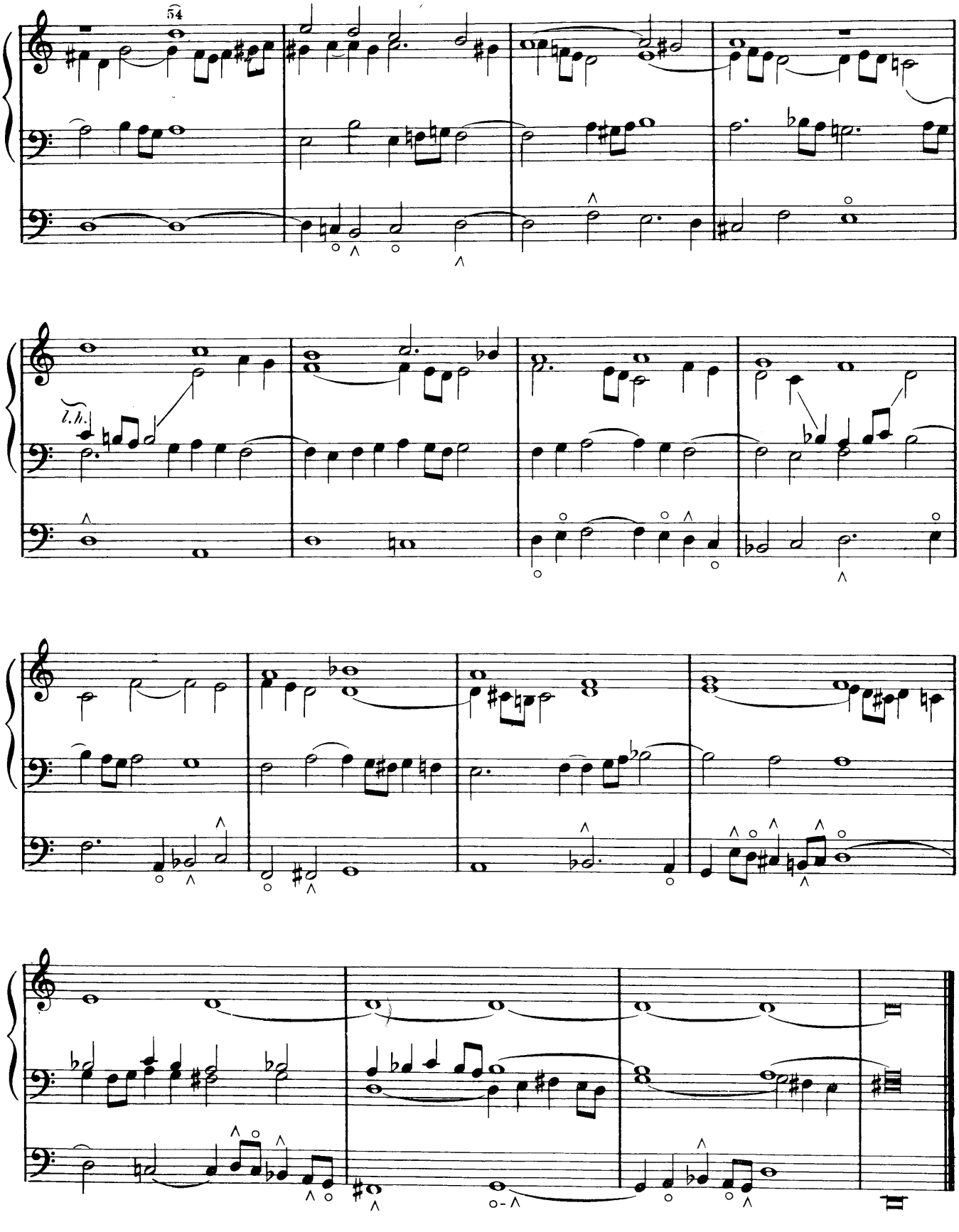
Choral Prelude

"Our Father, who art in Heaven"

Edited by Edward Shippen Barnes

JOHANN SEBASTIAN BACH

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